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**The use of keyboard instruments in the religious services of
selected Black Baptist churches in central Piedmont North
Carolina**

Amos, Alvin E., Ed.D.

The University of North Carolina at Greensboro, 1987

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THE USE OF KEYBOARD INSTRUMENTS IN THE RELIGIOUS
SERVICES OF SELECTED BLACK BAPTIST CHURCHES
IN CENTRAL PIEDMONT NORTH CAROLINA

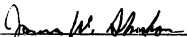
by

Alvin E. Amos

A Dissertation Submitted to
the Faculty of the Graduate School at
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of the Requirements for the Degree
Doctor of Education

Greensboro
1987

Approved by


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APPROVAL PAGE

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In this study, emphasis was placed on keyboard styles and musical practices present in the "Low" Baptist churches - those churches operating on levels that are more overtly emotional than other Baptist churches. Other objectives of this study were to assess the levels of performance and training of keyboardists and to investigate the relationship of these factors to the demographics of the pastor and his congregation.

One hundred seventy-five churches were identified through examination of state and regional Black Baptist church association directories and through interviews with church leaders. From the master list of 127 churches, 25 were randomly selected to be contacted by mail. Each of the 25 pastors was requested to participate in the study. Fifteen agreed but three of these were eliminated due to over-representation from two geographic areas.

One Sunday worship service was visited and tape recorded at each of the 12 churches involved in the study. The pastor and keyboardist(s) at each church completed a questionnaire and were interviewed by the investigator. The recordings, interviews, and questionnaires provided the data for this study.

Results included a keyboard performance summary table which was constructed to identify the 15 keyboard performance styles. The four most frequently used styles were As Written, Classic

Gospel, A Cappella, and Jazz/Blues. They represented 136 (67%) of the 198 total musical performances at all churches involved in the study. Other results included a description of styles of Keyboard performance, a song list of all 198 performances, and selected Keyboard performance realizations. Conclusions drawn are listed below.

1. The piano and electronic organ were the only keyboards in use in these churches.
2. "Borrowed styles," e.g., jazz and rock, and gospel music were prominent in the worship services.
3. Formal keyboard training was minimal, usually 1 year or less.
4. Informal training was usually extensive, and in the form of a) listening to tapes and records, b) informal apprenticeships, c) "trial and error method by ear."
5. Many skills such as arranging, transposition, and performance in several styles of Black churches were expected by the pastors and congregations but were seldom observed at suitable levels according to the pastors.

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CHAPTER I

THE PROBLEM

Religious service practices in many Black Baptist churches require the Keyboardist to perform in musical styles that include many diverse modes of expression. These modes include improvised playing, note reading, and the playing of keyboard literature of classical music composers. From a review of the results of recent research and interviews with church music professionals, ministers, and other Black Baptist church leaders, it is apparent that there is a lack of musicians who exhibit the ability to perform in all of these styles at an acceptable level.

The purpose of this study was to assess the use of keyboard instruments in Black Baptist churches of Central Piedmont North Carolina by recording and analyzing the performances and by personally interviewing keyboardists and ministers. Emphasis was placed on those keyboard styles and musical practices present in the services of churches described as "Low" Baptist by Boyer (1973) and Proctor (1986), i.e., those churches operating on levels that are more emotional and express feelings more overtly than other churches of this denomination. The keyboard performance styles at these churches are varied but the preponderance of these styles is dominated by improvisation. Styles requiring only music-reading skills are found less frequently.

Boyer (1973), Brown (1974), Crowder (1979), Franklin (1982), and Mapson (1983) studied Black church services which required more than one, and in many cases, several styles of keyboard performance. Boyer (1973, p. 113) stated, "The Black Baptist churches offer their members more variety in ritual and music than any other black Christian denomination."

Mapson (1983), however, contended that the Black congregations that allow more popular music styles to be included regularly by the choirs in the worship services are exceeding the purpose and spirit of religious worship. He suggested, as did Whalum (1975), that the role of the choir is "to speak to God for the congregation (responses); to speak to God with the congregation (hymns); and to speak to the congregation (special music)" (p. 96). Mapson's major contention appears to be an appeal to the Black church musicians for more stylistic balance, i.e., a movement toward a uniform treatment of stylistic aspects in the musical presentation of the responses, hymns, and special music.

Whether or not there is a deemphasis of the popular styles such as gospel music in Black Baptist church services, the literature supports the continuing need for stylistic versatility by keyboardists serving these churches. Boyer (1973, p. 30) listed the membership in Black churches (with black administration) in the United States as approximately 12 million. Of the 12 million, approximately 70% (8.4 million) are Baptist. According to statistics cited by Boyer, the vast

majority of the seventy percent is Middle or Low Baptist and is most likely to feature a mixture of the current styles in popular music with the more traditional styles, resulting in a relatively equal contribution of the current and traditional styles to the total music effort. The use of keyboard instruments appears to be directly related to the social and economic make-up of the congregations. Boyer (1973) described this distinction by dividing the Black Baptist congregations into three categories: High, Middle, and Low. Although he made little specific reference to keyboard use, the description of the choir, minister, and the musical sounds in general suggests that different styles of keyboard performances are in use.

As defined by Boyer (1973) the "High" Baptist congregations "prefer a very formal, non-emotional service [with expectations of covert emotional behavior in the congregation] and therefore fall into the category of intellectual congregations." The "Low" congregations renounce the traditions of the "High" intellectual group and are overt in emotional expression such as shouts and audible amens. The low congregations also have maintained the use of metered hymn singing including "lining out" which is considered a primitive style of congregational singing. The "Middle" Baptist congregations combine a blend of High and Low types of congregational responses and give "...a Black ethnic flavor to all aspects of the service" (Boyer, 1973, p.114).

During a pilot study (Amos, 1986), some Keyboardists, who

have the ability to play the various Black church music styles, reported that they were employed by more than one church, e.g., Church "A" on first and third Sundays and Church "B" on second and fourth Sundays. If these multiple employment conditions are a significant indicator of anything other than demand for individual Keyboard skills, conclusions may be formed concerning supply and demand factors in this culture. In the pilot study, the four pastors commenting on this issue indicated that it is the lack of ability to perform in several styles which causes the shortage of suitable Keyboardists.

Background and Need for the Study

During the past two decades, several organizations and many individuals have documented the history and present state of cultural contributions made by Blacks or other minorities in America. Their research activity has been conducted on a local and national basis. One of the most prominent objectives has been to provide more information regarding assumed and popular beliefs about the minorities in the United States. The Foundation of Research in the Afro American Creative Arts, and its publication, The Black Perspective in Music, serve as valuable information sources in this regard. The results of this investigation should make a contribution to the ongoing quest for further knowledge in the area of "culture-related studies."

The music educator and historian, Michael Mark (1978) stated: "Self-knowledge and pride come from an awareness of

one's race" (p. 212). The arts play a significant role in increasing that awareness and maintaining the black culture. Mark believes this is especially true for music.

In an attempt to gain further knowledge of keyboard performances and populations to be studied, a pilot study was conducted of Black Baptist churches in Central Piedmont North Carolina (Amos, 1986). The procedures of this study included attending and listening to services and interviewing keyboardists and ministers at eleven churches. An overview of the results, in terms of musical abilities, techniques, and observed performance practices, is presented in Chapter III to justify the study of keyboard use in this geographic locality.

Music Styles of the Black Baptist Church

Five musical styles characterize the majority of the music performances in the Black Baptist church both in general and as observed in the churches used in the pilot study. The five styles are gospel music, metered hymns, Negro spirituals, strict hymns/church music classics, and preaching in key. A description of each is presented below.

Gospel Music. Thomas A. Dorsey was the most significant curator of the Black gospel song (Southern, 1973). He took religious music of the 1920s, chiefly written by white composers, and "put his personal [stamp] upon the song and gave it the features that made it different . . ." (Southern, 1973, p.28). "Elements of his personal 'stamp' came directly from the rather popular position he held as a blues pianist immediately

before his resolution to write church music" (Southern, 1971, p.403). Southern described present-day gospel song performance as follows:

[They] are sung in the same style as the blues with accompaniment (guitar, piano, organ or even full orchestral ensemble), and the singer takes the same liberties with the melody and rhythm as do blues singers - or any singers of traditional black American music. (1973, p.29)

The piano is the most popular keyboard instrument for gospel probably because of its conduciveness to chordal, melodic, and rhythmic textures being performed simultaneously. The guitar usually is reserved for "quartet singing," a small-ensemble religious group tradition, usually heard in concert and at Low Baptist churches for purposes of raising funds (Southern, 1973; Boyer, 1979; Amos, 1986).

When used alone as an accompanying instrument, the piano is often performed in "rhythm section" style (Amos, 1986). According to Boyer (1979), Thomas A. Dorsey and Sallie Dranes, two well-known gospel pianists during the first half of this century, were quite comfortable playing in this style where the piano performs the functions of the bass and drums as well as that of chordal instruments. Dranes' recordings of the 1920s - for example, the song "I Shall Wear a Crown" - exemplify her unique style. The song is a fast-tempo piece with chordal eighth notes used for rhythmic accentuation played in the right hand. The root and fifth of the chord are played by the left hand. She supports the melody but does not play it. This

practice is still observed today (Boyer, 1979, p.32). The harmony used is simple, dominated by I-IV-V with cadential six-four chords. Boyer also noticed that elements of the ragtime style can be heard in the instrumental introduction.

Dorsey built on the Dranes piano style as he played in the churches of Chicago during the 1930s. He taught his style to a young Roberta Martin, who was a pianist for a choir he directed. Boyer (1979) wrote of her style:

She stressed three elements in her playing: richer harmonies (including secondary dominants and seventh-chords) connected by single-note motives in the right hand; percussive-like "bombs" in octaves assigned to the left hand, and a less rigid, but at the same time, more complex rhythmic use of chords. (pp. 32-33)

Other characteristics of her style were to give support to singers and soloists that she was accompanying by playing the melody and chords, "breaks" and "riffs" in the style of brass instruments in jazz music, and "fill-ins" when soloists and singers leave open spaces. Her influence spanned the period between 1935 and her death in 1969.

Another female pianist, Clara Ward, also had tremendous influence on many pianists. At the time of her greatest popularity (1950s and 1960s) she traveled and recorded extensively. Her most important contribution to Black gospel piano playing was probably "her practice of interrupting a basic harmony by inserting its subdominant harmony and immediately returning to the basic harmony . . ." (Boyer, 1979, p.33).

Reverend James Cleveland, considered by many as the King of

traditional gospel music, was a pupil of Roberta Martin. He and pianist Andrae Crouch, a leader of the newer style of "pop gospel," are the major present-day exponents of gospel music in terms of record and sheet music sales. Important factors in Crouch's style are the increased use of more complex harmonies (virtually any harmony heard in jazz and "soul" music) and the use of almost all available Keyboard performance equipment, e.g., electric Keyboards.

All of the styles discussed above are represented in some form today in Black Baptist church services of various descriptions (High, Middle, Low) in the Central Piedmont area of North Carolina. Though the levels of technique will vary, ministers, choirs, and congregations of at least the majority of the Black Baptist churches studied by this researcher demanded and received the gospel flavor in their music.

Metered Hymns. In 1707, a minister and physician, Dr. Isaac Watts, published a collection of religious poems entitled Hymns and Spiritual Songs. A music tradition now exists in Black churches which is based in part on the hymns in that publication (Southern, 1973; Walker, 1979). The development of this tradition of metered hymn singing is discussed by Whalum (1986, p. 91) as follows.

The Black Methodists and Baptists endorsed Watts' hymns, but the Baptists 'blackened' them. They virtually threw out meter and rhythm and, before 1875, had begun a new system which, though based on the style of singing coming from England to America, was drastically different from it.

Walker (p. 75) agreed that a distinction should be made between the "normal American phenomenon of meter music and the Black use of Dr. Watts' hymns." He wrote,

The singing of psalms and, shortly thereafter, the singing of metered music, were in current practice in the early eighteenth century. Singing psalms and metered music became one of the hallmarks of the camp meetings that were so much a part of the frontier-style religion.

In the Black tradition of metered hymn singing, the Watts-style hymn text usually adhered to the quatrain formula using four lines and occasionally using a six-line stanza.

Low Black Baptist churches have maintained the prolific use of metered hymns including the performance style known as "lining out." Crowder (1973, p. 4) described the lining out style of performance as follows:

The 'lining-out' procedure consists of the reading or chanting of one or two lines of a hymn text by a leader and the subsequent singing of those lines by a choir or entire church congregation.

The performance of metered hymns is usually unaccompanied by instruments. It is, however, a highly valued form of music worship for its practitioners.

The Negro Spiritual. The Negro spiritual emerged out of the slavery experience of Blacks in America. In it, they expressed "the full range of emotions: pain, fear, joy, sorrow, despair, hope, futility, and faith" (Mapson, 1983, p.57). Mapson identified the spiritual as "the most celebrated musical contribution of the Afro-American" (p.57). Nevertheless, in most

Black Baptist churches, the Negro spiritual is one of the least heard forms in the worship (Gilchrist, 1980) with the possible exception of the High Baptist church. Observations confirm that this congregation, like the music departments of most Black colleges and universities, expresses a significant preference for the inclusion of the Negro spiritual when music is performed.

The difference between the Negro spiritual and other Black church music is that accompaniment is used rarely in the spiritual performance. Since spirituals usually are performed a cappella (Gilchrist, 1980) the form is presented here to provide a complete overview of Black church music but will not be considered in the main study.

Strict Hymns/Church Music Classics. The use of strict hymns (hymns performed as written) remains an integral part of most Black Baptist worship services (Crowder, 1979; Amos, 1986). This author has concluded that the improvisation of gospel and metered hymns will probably continue to be more prevalent in the Low (more emotional) churches, and the rigidity of the strict hymns will probably continue to be the choice of the High and most Middle Baptists.

Performing these hymns and classic keyboard/choral repertoire is not as much a problem for the traditionally trained musician (e.g., John Thompson piano method) as it is for those with techniques acquired by improvisational methods, i.e., by ear. However, those keyboardists who have acquired their

skills in a nontraditional manner may be able to improve music reading and strict hymn performance with practice. Also, learning the improvisatory style probably requires more of an experimental type of training program. It appeared to the researcher that the best, most aesthetically pleasing rendition of the improvised style is achieved by the combined effect of the two methods of preparation.

The Sermon and the Blues: Preaching in Key. This style of musical performance in the Black Baptist church appears to be most unique to this subculture. It involves a blues like call and response activity between the keyboardist and the minister, and on occasion, the congregation.

McCarthy (1976, pp. 269-277) described three parallels between the Afro-American sermon and the blues, and included numerous literary examples. The three similarities were (1) approach to language, (2) spirit of life-affirming resilience, and (3) impromptu mode of delivery. After a description of a "typical service in a black church" and the church's influence on the music of the black community, she related how the sermon and the blues parallel each other.

The first parallel, language, is seen as "down to earth" with a "familiar, everyday vocabulary [used] most colorfully by the preachers and the bluesmen." In the sermon, "biblical truths are compared to familiar experiences in the lives of the congregation, and in the blues, themes are stated in popular, earthy [colloquial] language easily understood by their

listeners" (McCarthy, 1976, p.270).

She described a second parallel as the spirit of life affirming resilience, the ideal of remaining strong even when faced with adversity. She contended, "affirmation is a characteristic attitude held by both preacher and bluesman." It is a "resilience that refuses to be suppressed." The steadfastness of this positive attitude is often fed by humor (p.275).

The third parallel McCarthy described as the "impromptu mode of delivery" (pp. 272-275). Both blues and sermon performances are reported to have an improvisational quality with interaction between the deliverer (preacher or bluesman) and the recipient (congregation or audience). Other links in delivery are (a) the dependence of the length of the song or sermon on the listener's response, (b) the use of "unusual vocal effects such as falsetto and the moan to corroborate [the] text" and, most important to this study, (c) the "considerable room [left by the blues singer] for instrumental response after each line. . . ." (p.274). It is analogous to the congregation's vocal response to the preacher in the brief spaces that are left for that purpose.

There is another aspect of McCarthy's third parallel that directly affects the keyboardist at the emotional, Low (and sometimes Middle) Black Baptist church service. It is a call-and-response procedure led by the preacher. This call-and-response activity is evident when listening to the

church services. Even more evident is the use of the blues and pentatonic scales in their call-and-response activity.

This researcher observed the "preaching in Key" phenomenon on several occasions. Toward the end of the sermon many preachers can be heard "preaching in Key" that is, the tones used to transport the words and the "moans" of the sermon form a scale; usually the blues scale (C, E, [E^b], F, F[#], G, B, C) or the Pentatonic scale (C, D, E, G, A, C). These tones were often very close approximations of pitches in the equal temperament tuning system. Embellishments such as portamenti and grace notes were used liberally. An illustration of this practice, taken from Church 1: Sermon, is in Figure 1 (see Appendix B).

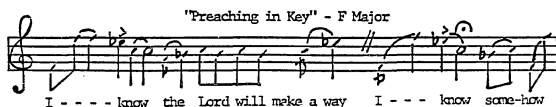


Figure 1. "Preaching in the Key" - F Major

The keyboardist joined the preacher at some point in the sermon where the delivery had progressed from non specific pitch to specific pitch. The basic chords used by the pianists or organists were the I, IV, V (with various substitutions and passing chords). The rhythm appeared to be both totally free and in unity with the preacher simultaneously. It is very much

in the tradition of the instrumental soloist with accompaniment in a jazz or blues extended cadenza, the major difference being a melismatic and syllabic use of words and music. The congregation often joins the preacher or the Keyboardist or at times will hum or moan a third part.

To investigate the use of Keyboards in the level of Black Baptist churches known as Low, the following questions were formulated and served as research questions. The Low Black Baptist churches used in this study are those churches where there is a predominance of improvisation without the use of written music in the Keyboard performance and order of worship.

1. What Keyboard instruments are currently used?
2. What Keyboard performance practices are used by the performers?
3. What types and levels of skills are expected of the performers?
4. What is the type and extent of preparation for Keyboard performance?
5. Is there a sufficient supply of skilled Keyboard performers?
6. What are the specific musical responsibilities of the Keyboard performers?
7. What implications for music education can be identified?

CHAPTER II

RELATED LITERATURE

Few studies were found that were sufficiently related to the present study to be included herein. Most available research appears in doctoral dissertations. In addition, four articles by the same author, Horace C. Boyer, were found. He appears to have chosen Black church music, particularly gospel music, as a career-long area of investigation.

The Boyer Dissertation

In 1973 when the Boyer dissertation was written, most research on Black music had been limited to jazz, blues, rock and roll, and in the case of religious music, spirituals. The kinds of music prevalent in the active Black American church service were very much overlooked by scholarly academic investigators. This is still true to some extent.

Boyer sought to understand and relate to the music indigenous to the Black culture. He found it necessary to evaluate the congregational participation as well as the music during entire worship services in his investigation. He focused on the harmony, rhythm, melody, performance practices, and the significance of musical expression within the worship service.

He analyzed 15 of the 24 services recorded at churches representing several Black denominations in the Rochester, New

York area. From this analysis he made the following conclusions:

- Accompaniment - extremely varied from simple to complex
- Harmony - mostly simple and diatonic
- Rhythm - ranging from the most intricate to the very simple
- Melody - intervals showing preference for intervals of a fifth and smaller
- Scales - displaying both traditional and combined scales, very often using seven pitches or less that outline several modes all at once
- Text - much regard or little regard for words by the congregation of the several denominations, directly associated with education and economic status

Boyer (1973, p 2) divided the church service of Black Americans into four categories: (1) Intellectual, (2) Conservative, (3) Emotional, and (4) Fundamental. He based the category distinctions on the service type, which in turn is based on the education and economic status of the congregation, the delivery and content of the sermon, and the particular styles of music.

In each category he discussed the type of service, the musical elements which have been retained from the white church, the musical elements that are specifically ethnic, and the type and use of Keyboard and other instruments that accompany the music. Boyer placed sixteen denominations (and divisions of denominations) into the four categories. The Baptists, divided into High, Middle and Low, are the only group so divided.

"High" Baptists are included in the Intellectual category and "Middle" and "Low" are included in the Emotional category.

Boyer drew the following conclusions from his study:

1. The structure of the service is the major factor in determining the type and amount of music employed.
2. An ethnic execution is evident in the services even when the church has adopted the form and music of white churches.
3. There is a group of Black congregations that has been able to retain a type of music and service structure that, with only minor modification, stems directly from their African origin.

The Brown Dissertation

The primary purposes of the Brown (1974) dissertation were to

- (1) organize materials which would best serve students with diverse backgrounds and with little or no knowledge of the realistic contributions of black Americans to the total cultural building of America and (2) provide resource materials in an easily accessible form for teachers, regardless of the degree of training, within the black studies area. (pp. 1-2)

In an effort to arrive at resource materials for a classroom unit, Brown amassed an extensive amount of data related to the music of the fundamentalist Black church and listed them in three categories:

1. the historical, sociological and cultural origins of the music
2. the characteristics of the music as they developed from a fusion of the African heritage with the American slave experience and Anglo-Saxon Protestantism
3. the stylistic influences of the music on various

popular music genres emerging from the black culture
(p.3)

The third category provides a setting for the inclusion of data valuable to the present study. Brown's study gives five major characteristics of Black church music that reveal "continuity with the old slow culture through the way it is performed": (1) call-and-response, (2) percussive instrumental and bodily accompaniments, (3) improvisatory techniques, (4) distinctive vocal timbres, and (5) highly rhythmical orientation. She found that many of these elements are used in common with other ethnic groups, the difference being in the manner in which they are used (p.33).

The call-and-response characteristic which includes the keyboardist can be observed here. "The organist/pianist also participates in the call-and-response pattern by repeating rhythmic and melodic motifs which correspond to vocal responses of the choir and congregation" (p.36). This pattern coincides with the three-way improvisational interplay observed by this investigator in the pilot study. The call-and-response on that occasion occurred among the preacher, the congregation, and the keyboardist.

The Gilchrist Dissertation

Gilchrist's study (1980) assessed the preparation of public school vocal music teachers in performance practices in Black gospel music. He used questionnaires and interviews to ascertain the level of preparation throughout North Carolina.

He found that the majority of teachers in the sample are not prepared to teach black gospel music though they expressed interest in learning to do so. One-third of the respondents revealed that black gospel music is taught by using commercial recordings.

Relative to the material used to teach this form of music, Gilchrist stated:

Although music scores for keyboard accompanists to fast gospel songs or sections only serve as lead sheets toward the realization of authentic performance practices, teachers can be taught to improvise music elements not included in the score. (pp. 53,60)

When playing the slower styles of gospel music, Gilchrist reported, "the keyboard accompaniment may be performed as written. Additional ornaments and interpolations may be employed to further enhance the performance." He suggested that music scores be used by the keyboardist as a "point of departure for gaining additional insights into performance practices of gospel music" (p. 60). The development of three basic Black gospel music skills can be structured and taught in a sequential manner, according to Gilchrist. These are (1) the use of substitutions in chord progressions, (2) the use of melodic bassline motion, and (3) the use of rhythmic motives.

The Crowder Dissertation

The purpose of the Crowder study (1979) was to "collect, transcribe and analyze the musical structure of hymns that are sung by means of a lining-out procedure in Black Baptist and Methodist churches" (p.22). His findings pertaining to the use

of keyboard instruments in the Piedmont North and South Carolina churches sampled are of special interest to this study. They were as follows: (1) some churches have lined hymn singing (unaccompanied) even when the standard hymns are performed to the accompaniment of piano or organ; (2) in some urban and most rural churches, devotional and Sunday worship services are conducted without a formally trained choir or instrumental accompaniment; and (3) some churches have choirs that sing standard hymn tunes from their denominational hymnals, usually singing to the accompaniment of piano or organ (p. 75).

The Mapson Dissertation

Mapson's purpose was to arrive at some guidelines for the use of music in the Black church. Mapson (1983) evaluated the interaction and relationship among the pastor, musician, choir, and congregation. Pastors and musicians were surveyed in order to help identify some issues of concern. He found that the pastors were generally reluctant to become involved in the music ministry. The musicians and the pastors were found to be lacking in sufficient musical training. He also stated that the music in many Black churches has become too commercialized and that it is in danger of becoming disconnected from its historical and spiritual foundations.

Mapson condemned the increasing use of many electronic organs since the 1930's when the Hammond was invented. He stated, "There are many alternatives to the artificial sound of the electronic organs that unfortunately flood so many churches"

(p. 132).

This study of the use of keyboards in Black Baptist churches will be limited to those congregations whose church services contain a predominance of improvised keyboard performances by one or more musicians. Considering information obtained in the pilot study, these performances will probably be most often found in the church services of those congregations categorized as Low, and to a lesser degree, Middle.

CHAPTER III: PROCEDURE AND METHOD OF ANALYSIS

The principal objective in this research was to study the performance styles, music practices, and level of preparedness of keyboard musicians in selected Black Baptist churches of Central Piedmont North Carolina. Other objectives were to assess the level of performance, to classify the nature of repertoire, and to investigate the relationship of these factors to the demographics of the pastor and his congregation.

A pilot study was conducted so that appropriate procedures and design could be realized for the main study. The pilot study and the procedure used for the main study are presented in this chapter.

Pilot Study

Eleven Black Baptist churches were selected for this study. The method of selection involved consultation with religious leaders within the North Carolina Central Piedmont cities of Charlotte, Durham, Winston-Salem, Raleigh, Greensboro, and the counties of Mecklenburg, Forsyth, Wake, and Guilford. The specific churches were chosen because of their geographic cohesiveness (central Piedmont), accessibility, and because they were assessed by religious consultants to be a cross-section of Black churches in this geographic area.

According to information received from consultants, there

was representation in this sample from all three levels of churches described in Chapter I as High (3 churches), Middle (6 churches), and Low (2 churches). High Black Baptist churches are so designated because of their conservative, non-emotional worship service. Low church congregations are usually of low socio-economic status and their worship services (including the use of keyboards) tend to be informal and improvisational. The Middle Black Baptist churches are characterized by moderate flexibility of worship services, middle socio-economic status, and a tendency to combine some aspects of the High and Low churches.

Procedure. Each of the 11 churches was visited by the researcher during a Sunday morning worship service in order to collect data. The services were observed in their entirety including any preservice and postservice activities. Specific aspects of the keyboard performances observed at each church were style, technique level, use of written music, improvisation level, and instrumentation.

Informal interviews were conducted with keyboardists at each church. Open-ended questions were asked relative to training, experience, employment, and special abilities, e.g., "playing by ear," locating keys in songs that are already in progress, and transposing. Ministers were asked their opinion regarding the availability of suitable keyboardists and what they expected of them.

Results. Observation of the churches selected for the

pilot study revealed keyboard music performance of varying descriptions. In some instances traditional music reading and interpretation skills were abundantly displayed while in others, printed music was not being read but used only as a guide. In still other instances no printed music was used. In the latter situation, experience, memory, improvisation, and inspiration were reported as the basis for performance.

According to the judgement of the researcher, performance proficiency also varied to a great extent among the Keyboardists. This personal assessment should be received cautiously because of the great diversity of styles, functions, and cultural customs of each church and its members. On occasion, a single musician would perform with strikingly different levels of competence during the same service. For example, at one church, the keyboardist's performance of an anthem appeared to reveal incorrect note reading, while a gospel-style hymn read from the same hymnal seemed to be performed almost flawlessly and with what appeared to be much more involvement and expressiveness.

During the services observed in this study, the function of the keyboardist appeared to be dictated by the number of instruments used (piano/organ), the presence or absence of conducting, and the style of music used. Three styles observed were (1) strict style hymns (performed as written): the use of piano and organ together; (2) free style gospel: improvisational interplay around an established gospel or hymn tune by the

Keyboardist; and (3) improvisation by the Keyboardist(s) with rhythm and repetition.

An apparent relationship between the preaching style of the minister and the Keyboard performance style of the musicians, was evident through observation of the dependence or lack of dependence on printed music and written sermons. The apparent freedom in sermon construction and style of delivery used by the minister often paralleled the musical freedom exhibited by the pianist and organist both harmonically and rhythmically in their performance.

Skills and Abilities. The following are skills and types of music abilities that were observed or reported to this researcher during pilot study visits to the Black Baptist churches in the previously mentioned locality. They have been identified as most relevant to the main study. During the interviews ministers and Keyboardists ultimately responded liberally and subjectively regarding Keyboard trends and practices within the church services even though their initial response indicated apprehension. This information obtained in the pilot study was recorded for use in structuring the main study and was instrumental in providing a basis for the level of churches selected for the main study. Nine areas of performance behaviors were isolated as distinctive factors showing unique characteristics of Keyboard applications as specified in the research objectives listed in Chapter I. They are as follows:

1. The ability to perform on Keyboard instruments with

technique suitable to local church standards.

This skill was considered basic by all ministers and keyboardists even though it was only observed at 8 of 11 churches. At the 3 churches where it was not observed, the minister indicated a desire to see existing skills improved or to locate other keyboardists who possess the technical skill. An example of the absence of this skill would be a particular emotional or Low Baptist church where the keyboardist often used an improvisational style of playing which was percussive and less harmonic than the 8 keyboardists demonstrating the ability. Each minister maintained that he should set the local standard and judge suitability of the keyboard technique for his church.

2. The ability to play standard hymns in gospel style.

Interviews with keyboardists revealed no set formula for transforming a standard hymn from an original arrangement into gospel style. However, an "approach" or a "feel" was reported as the major factor guiding the transformation. A majority of the keyboardists (9 of 11) agreed that more favorable results usually occurred when hymns retained much of their original structures with various harmonic, melodic, and rhythmic embellishments added to them.

3. The ability to play music as written music--reading proficiency.

This skill is a common requisite for keyboardists in most Protestant denominations that include music in worship service. It was observed that the perceived importance of this ability

increases from the improvisational styles of the Low (emotional) churches, where there were minimal music reading requirements, to the more rigid performance style of the High (intellectual) churches. Ministers and Keyboardists from the High churches reported a strong insistence on note reading.

4. The ability to play "by ear" or without written music.

This skill was exhibited in all but 3 of the Black Baptist churches observed. The most consistent exceptions were the High covert emotional churches where most of the congregation was reported to have had at least a college degree and/or a professional position in the community. Here, the ability of the keyboardist appears to draw on extensive listening experiences, excellent memory, years of experimentation and practice, and some formal study. All keyboardists at the Low churches reported that they were given the benefit of apprenticeships at very early ages. Usually they began by playing at church services (other than the major service on Sunday morning) as early as 8 to 10 years old. This training was not reported by keyboardists from the High churches.

5. Knowledge of traditional printed music.

The churches used one or more of several Baptist hymnals currently in publication. They were used mostly for congregational singing. Some choirs (High and Middle churches) sang their special selection from hymnals while others appeared to be using them for the words only as they sang in a gospel style. The use of printed music was, however, the most popular

practice when considering the total music presentations at all churches visited. In order of frequency, the musical selections included printed anthems, hymns, prearranged gospel songs, and sheets that included only words.

6. The ability to play and transpose in several keys.

Six of the 11 keyboardists reported a reliance on concepts of harmony (chordal structure), melody, and form to enable instant transposition when performing. They were often called upon to accompany a soloist or the choir in keys that were more comfortable for the vocalists, usually without prior preparation. They reported that their knowledge of chord progressions and their transposition skills were valued by the ministers and congregation.

7. The ability to "locate" the key of a song already in progress.

It was observed at 4 of the less formal Low and Middle churches (excluding High) that the minister may begin a song (as a solo or congregational hymn) in any key and expect the keyboardist(s) to join with accompaniment in that key which may have been rooted in (or near) any of twelve tonal centers. In the devotional service often preceding the church service proper, the song leader (deacon) or other congregation member may also begin a hymn tune, without first receiving a pitch from an instrument.

8. The ability to accompany as well as play solo keyboards.

Pianists and organists are often expected to provide

movement when a melody note is being sustained in a gospel-style song rendition. They also are expected to anticipate nuances and climaxes and provide "lead ins" for the choir or soloist. Both expectations were met with improvisation only at those churches considered Low and in one instance, Middle. Musical performance at the High Baptist churches was virtually all preplanned or written. The solo performance of preludes, interludes, and postludes was observed at all eleven churches.

S. A working knowledge of modern keyboard instruments.

Most ministers reported they expected their keyboard musicians to be familiar with modern electronic keyboards, including computerized organs as well as traditional instruments. All three Low churches and 5 of 6 Middle churches supported the use of modern keyboard instruments. Ministers at the two High Baptist churches reported very little need for keyboard instruments other than the piano and the pipe organ or an electronic organ capable of closely imitating the pipe organ sound.

The Main Study

Guidelines Derived from the Pilot Study. Specific procedures and structural bases were revealed or implied as a result of the pilot study. They were recognized as most important to the development of the main study. Pilot study results and implications directly influenced the procedure and design of the main study. Their influence on the main study includes assisting in the determination of the following:

1. Church level differentiation and focus of study

The pilot study by design included Black Baptist churches of various descriptions (High, Middle, and Low). It was determined that the unique characteristic of the Low Black Baptist church, almost total improvisational keyboard performance, justified focus on that church level as opposed to the more traditional Middle and the very formal and conservative performance at the High churches.

2. Church identification and selection

Churches to be studied were identified and selected with the assistance of consultants employed in the pilot study. They assisted mainly by providing information regarding the nature of Black Baptist congregations in the study region and the styles of keyboard performance likely to be found in their Sunday morning worship services.

3. Suitable approach to Keyboardist and minister

Ministers, and to a lesser extent, keyboardists appeared apprehensive during pilot study interviews. The potentiality of this problem reappearing in the main study was alleviated by assuring anonymity of data and by emphasizing the probability of benefits from the results of the study.

4. Questionnaire format and items

Questionnaire items evolved directly from data obtained in the pilot study including the 9 skills and abilities described under the pilot study. Questions posed during the informal pilot study conversations that were judged obtrusive or

inappropriate were omitted.

5. Technical recording considerations

Results from various audio recording positions in the sanctuaries that were employed in the pilot study provided guidelines for selecting optimum recording locations in the main study. A General Electric cassette tape recorder (Model 3-5318-A) was used to record the worship services. After listening to the recordings and observing sufficient audio clarity, the researcher determined that this cassette recorder would be adequate for providing fidelity conducive to analysis and transcription in the main study. Several tape recording positions were used in the various sanctuaries to determine the optimum position to be used in the main study. It was determined, when the results of the several recording positions were reviewed, that nearness to the loudspeakers was more conducive to obtaining an acceptable recording than nearness to the original sound source, i.e., the piano.

Main Study Procedures. The major objectives of this study, as described in Chapter I, were to investigate performance styles, music practices, and levels of preparedness of keyboard musicians in selected Black Baptist churches of Central Piedmont North Carolina. That area was defined as Guilford, Rowan, Randolph, Union, Davidson, Mecklenburg, and Cabarrus counties. Other objectives were to evaluate the level of performance, assess the nature of repertoire, and investigate the relationship of these factors to the demographics of the pastor

and his congregation. The procedure included tape recording 12 representative church services and the completion of written questionnaires by the Keyboardist(s) and the pastor at each church (see Appendix A). Interviews also were conducted with the musical and religious leaders to ascertain data that were too obtrusive to be conducive to written or recorded inquiry.

Based on previous inquiry described in the pilot study, the assumption was made that the type of churches selected for study may not have all been listed with the General Baptist Convention (the statewide organizing body for most Black Baptist churches in North Carolina). Therefore, other religious leaders of this denomination, identified during the pilot study as individuals in a position to convey additional information about Low Black Baptist churches in the target area, were consulted. As a result of the consultations, Low churches were selected for study (eliminating the High and Middle) because they provided variance in Keyboard use and style coinciding with study objectives. The Middle and High churches did not provide the desired variance in Keyboard performances at their religious services. Keyboard performance in the latter two classifications was found to be similar to that of churches of other denominations and socio-economic groups.

A purposive sampling procedure, described by Anderson, Ball, Murphy and Associates (1975, p.339), was employed to select 12 churches from a complete list of Low Baptist churches in the study area. This list was compiled from information

received from six religious consultants employed in the study. Each leader and minister was interviewed regarding their knowledge of the following: 1) names of churches fitting the description of Low Black Baptist churches in their geographic area or jurisdiction, 2) approximate membership at these churches, and 3) location of these churches.

Twenty-five churches were then selected from a master list of 127 churches derived from the interviews. Each minister was contacted by mail and requested to participate in the study. Fifteen agreed but three of these were randomly eliminated due to over-representation from two geographic areas. The final 12 churches chosen were evenly dispersed throughout Central Piedmont North Carolina (see Appendix B). Interviews and visitations were then scheduled with the ministers and keyboardists from the 12 churches.

Data Collection. Personal interviews were conducted with each minister at the selected churches. Each minister was asked standardized questions for purposes of obtaining data describing the keyboard music in the worship service and congregation. Questions used to interview the ministers were the following:

- 1) What is the socio-economic make-up of your congregation?
- 2) What is the procedure for employing and supervising Keyboard musicians at your church?
- 3) How is the musical performance of the Keyboardist rated by you and the church in terms of adequacy and satisfaction?
- 4) How is the music selected for the service?

Information received from the interviews is presented and summarized in Chapter IV.

Questionnaires were used to gain quantifiable information about the minister and the keyboardist. Descriptive statistics were used to delineate the characteristics of the keyboardists, the ministers, and the churches: mean number of years of professional preparation of the minister and keyboardist, styles of music the keyboardist feels best able to perform, and mean number of persons in attendance.

A General Electric cassette tape recorder (Model 3 5318-A) was used to record entire church services. A compromise between unobtrusiveness and optimum recording position was sought in an attempt to disturb the services as little as possible while still obtaining a recording conducive to critical listening, transcription, and analysis.

Fifteen styles of Black Baptist church music were identified from taped performances at the 12 churches involved in the study. One hundred seventy of the 198 total performances included at least one keyboard (piano and/or organ). The remaining 28 taped selections were performed a cappella which had been designated as one of the 15 styles. Of the 14 styles involving the use of piano or organ, four required musical transcription for analysis. This determination was made by the investigator and two experts (described herein) after they recognized that the keyboard was used nontraditionally in these

performances. Those Keyboard styles selected for transcription were Classic Gospel, Gospel Baroque, and Jazz/Blues Ballad.

Selected recorded excerpts from the nontraditional keyboard performances (those not usually heard in Middle & Low churches) in the worship service were transcribed by the investigator, providing manuscript realizations for analysis (See Appendix B). The transcribed performances were chosen because of their uniqueness and their ability to provide musical examples of the special variety of styles of music being used at these churches. Music theory faculty members at two North Carolina Universities were used to validate the accuracy of transcriptions. Each of the two professors was given a copy of the three taped performances and the corresponding transcriptions. They compared the keyboard performances, as heard on the tape, with the visual realizations (transcriptions). The professors unanimously agreed that the transcriptions were accurate notational representations of the recorded performances.

Traditional notation techniques for transcribing music were used with the addition of established supplementary folk music symbols employed by Nettl (1965) and Crowder (1979). During transcription, rhythms were reduced no further than a 30-second beat division.

Data Analysis. The analysis of each recorded service included determining the style of keyboard performance and identifying the key, meter, and tempo of that performance. Also included are the total numbers of musical events as well as a

frequency table (Table 1) showing the number of times each of the 15 styles was used at each of the 12 churches. Examples of the four nontraditional Keyboard performance styles were transcribed and analyzed in terms of the use of texture, range, dynamics, harmony, and the relationship of the Keyboard performance to the vocal performance (where appropriate).

Responses to each item on the Keyboard and pastor questionnaires and interviews were tabulated and summarized. Each item was analyzed in terms of similarity and difference of response. These data and those from the tape recordings were then compared for purposes of drawing conclusions about the Keyboard styles in use at the Black Baptist churches in the study. Comparisons of data from these sources were made seeking evidence of relationship, e.g., trends, dichotomies, and correlations.

CHAPTER IV

RESULTS

This study of the use of keyboards in Black Baptist churches of Central Piedmont North Carolina was based on specific research objectives stated in Chapter I. These objectives included the investigation of performance styles, music practices, and level of preparedness of keyboard church musicians in this geographic area. Secondary objectives included a classification of repertoire and a study of the relationship of these factors to the demographics of the pastor and his congregation.

Twelve representative church services (one at each church) were tape-recorded and questionnaires were completed by the 15 keyboardists and the 12 pastors. (Three churches employed two keyboardists each.) Keyboardists and pastors also were interviewed to obtain information beyond the scope of printed questionnaires.

Music performed during the worship services at the 12 churches is listed in Appendix B with a description of key, meter, tempo, and style of performance. Selected examples of performance styles used at the churches are included in Appendix C.

Responses from each item on the keyboardist and pastor questionnaires are summarized and presented herein. Data

obtained in interviews are included with item responses where appropriate.

Keyboard Questionnaire and Interview

Item 1: Formal Piano Training In Years. The middle category of years of training for the Keyboardists was two to six years. One keyboardist received 11 to 15 and another 16 to 20 years of formal piano training. This training ranged from neighborhood, in-home piano teachers to piano faculty in colleges and universities. All Keyboardists stated that at some point the learning of four-part homophonic music, such as standard hymns, was included in lesson assignments.

Item 2: Formal Organ Training In Years. Sixty percent (9) of the Keyboardists received one year or less of formal organ training. One had between six and ten years of formal organ training while four others received between two and five years of formal organ training. The most common type of organ training received was that offered by music stores (often the dealer from whom the church organ was purchased), and older more experienced musicians of the church in an apprenticeship type of arrangement.

The organists who had no formal organ training generally stated that they began performing on the organ by gradually acquiring specific skills such as finger substitution, pedal technique, and registration by trial and error and observation.

Item 3: Years Of Experience As Church Musician. The

average number of years of experience as a church musician for 12 Keyboardists was 17.47 for piano and 9.07 for organ. One subject had no piano experience as a church musician and five had no organ experience in church music performance. The range of piano experience was from 1 to 32 years. Organ experience also ranged from 1 to 32 years but with only three above 20 years.

Item 4: Playing fundamentals were learned primarily with the assistance of a teacher. Yes or No - If no, how? The Keyboardists usually obtained their piano skills with the assistance of a teacher (12 of 15). The three who did not develop skills in this manner gave the following answers: "I was self-taught;" "I learned by listening and observing;" and "It was a gift of God."

Item 5: Black Baptist church music styles were learned primarily with the assistance of a teacher. Yes or No If no, how? All Keyboard musicians involved in this study stated that they did not learn Black Baptist church music styles (described in Chapter II) with the assistance of a teacher. Many had made attempts to gain the skill in this manner but were unable to locate any qualified and willing teachers. Those who possessed skills in the performance of Black Baptist church music styles replied that they acquired them by self-instruction, through listening and observing, trial and error, and general experimentation. From the interviews it was learned that all but one keyboardist acquired, or at least began to acquire,

these skills during adolescence, as is often the case in the learning of jazz music performance skills.

Item 6: Age. No Keyboardist reported his or her age in the 19 or under category. Ninety-three percent of all keyboardists in this study were between the ages of 20 and 54 (the category range of 20 to 34 included 4 Keyboardists and 35 to 54 included 11 Keyboardists). One person was above 54 years of age. Several respondents suggested that the time involved and the salary at most churches were major factors in the lower age of the average Black Baptist church keyboard musician. The most frequently observed age group, however, was the category of 30 to 39.

Item 7: Types Of Printed Music Used. Hymnals were the most often used (37% of the time) type of printed music in the Black Baptist churches studied. The response, "none" was the second most frequent reply closely followed by "published sheet music" with 20%. Two church services, or approximately 17%, were performed by Keyboardists without printed music. Personally written "lead sheets" and "published sheet music" were used 20% and 16% of the time, respectively. The results from personal interviews revealed that respondents considered lead sheets to be any notes (literary or musical) used to enhance their performance. Published sheet music was considered to be copyrighted sheets of music normally purchased in a music store.

Item 8: Are you employed by more than one church? One

third (5) of the keyboardists included in this study were simultaneously employed by two churches. All others were employed by only one church. One person described his music position as the major means of financial support. This was an exception. All other keyboardists considered the church remuneration as supplemental to their personal income.

Item 9: Rehearsal Hours With Choir Per Performance. Two hours were the most typical time frame use by the keyboardists in this study (53%). One-hour rehearsals were next with 20%, followed by three- and four-hour rehearsals, each 13%. During interviews it was revealed that various portions of the rehearsal time included choir business and religious activities, usually between 15 and 30 minutes in length.

Item 10: Duties In Addition To Keyboard Performance. Most Keyboardists in this study held the title Choir Director (47%). Minister of Music and Music Coordinator were the other titles held, each 20%. Two respondents (13%) had no other church duties in addition to keyboard performance. It was learned that Minister of Music and Music Coordinator were very similar positions in the Black Baptist churches studied. The most significant distinction between the two titles given during interviews with both keyboardists and pastors was that there was a reluctance of some clergy to share religious leadership and its title "minister". This was especially true with individuals who are most often not formally trained in areas other than the keyboard music.

Item 11: How Church Music Is Learned (Keyboardist).

According to the results of the questionnaires and interviews, most of the keyboardists learned the music used in the performance by listening to recordings (53%). Twenty-five percent of the music used during the service was learned by reading music and 12 percent was learned from live performance. Most musicians involved in this study expressed a belief that the percentage of music learned from recordings had increased during the past decade. These musicians projected a continued increase as congregational demands became more stringent. Some of the songs learned from reading published sheet music originated from popular recordings. The recordings may have been made at recording sessions using "head" (unwritten) arrangements.

Item 12: How Church Music Is Learned (Choir). The keyboardists with dual responsibilities included in this study usually used the rote method to teach their choirs to sing the repertoire. Generally, the rote method involves the repetitious singing or performing of music that is meant to be read or learned using other techniques. Twenty-two percent of the time, listening to recordings during rehearsal or at home was the method of learning music. Music reading at various levels was the choirs' method of learning music an average of 23% of the time. This low percentage is influenced by limited music-reading abilities and by limited availability of printed music.

Item 13: Styles Of Church Music You Feel Comfortable Performing At The Keyboard. All keyboardists felt comfortable performing standard hymns except two. Both of these musicians indicated that they only felt comfortable performing gospel music. Seventy-three percent chose gospel and 33% chose classical religious music as comfortable performance styles. Forty percent indicated that standard hymns and gospel were comfortable styles. Only 27% expressed confidence in the performing of all three styles of church music.

Item 14: Compensation (Salary) Per Worship Service. Most keyboardists at the churches studied indicated that they received between \$26 - \$100 per worship service as compensation. Forty percent were included in the \$26 - \$50 category and 40% in the \$51 - \$100 category. No one reported receiving \$15 or less per service; 20% received amounts above \$100 per worship service. No other means of compensation (for church work) such as fringe benefits was reported.

Item 15: Compensation For Keyboard Musicians In Black Baptist Churches Of The Piedmont Area Of North Carolina. Sixty percent of the keyboard musicians stated that compensation for their services in Black Baptist churches was "poor." Forty percent described their salaries as adequate but none chose to describe it as very poor, good, or excellent.

Item 16: Type Of Keyboards Used At Church. All churches visited included an acoustic piano in the sanctuary. Eight churches had upright pianos and four had spinets. One concert

grand piano and one baby grand piano were observed in two other churches.

Eighty-three percent (10) of the 12 churches used an organ during worship services. No church visited owned a pipe organ. Five churches used a Hammond organ and two churches used other smaller electric organs. A Rogers electronic organ was used in two churches and an electronic Allen in one other church.

Pastor Questionnaire and Interview.

A pastor questionnaire and interview were employed to establish demographics of the pastors and congregations involved in the study. Some items on the questionnaire subsequently have been regarded as marginally relevant to keyboard performance but are included here to present a more complete description of the subject.

Item 1: To which national Baptist organization does your church belong? All churches included in this study reported membership in one of three predominantly Black Baptist national organizations: 1) National Baptist Convention of U.S.A., Inc., 2) National Baptist Convention of America, and 3) Progressive National Baptist Convention.

Item 2: To which local and/or regional Baptist association(s) does your church belong? All churches studied reported belonging to the General Baptist State Convention of North Carolina. Each church was also a member of an association in its geographic region. Those regions represented in this

study were Guilford, High Point, Lane Creek, Mecklenburg General, Rising Star, and Rowan Associations.

Item 3: Church Membership On Roll The membership on roll at the Black Baptist churches involved in this study ranged from 110 to 2000, with an average membership of 720 people. The median number of members on roll was 400. The membership range was spread somewhat evenly between 110 and 825; three churches reported higher figures of 1500, 1980, and 2000 respectively. Most pastors admitted that the number of members on the roll may be inflated slightly due to a reluctance to remove names until many months, even years have passed without attendance.

Item 4: Average Attendance Per Sunday Worship Service The average attendance per Sunday worship service for all churches was 355. That figure is about half the on-roll average for all churches. The apparent presence of only half the membership per Sunday is misleading however, because three pastors whose churches had larger memberships (1500 and above) reported having two worship services per Sunday. No church had a seating capacity above 850. This circumstance may be a factor in the average attendance.

Item 5: Does your church have a music budget?

Item 6: Does this budget include the musician's salary?

Most pastors (75%) reported having music budgets from which the cost of printed music and musician salaries were taken. Major purchases, such as musical instruments and robes were considered general church projects, or they were supported by special fund

raising. No pastor chose to quantify information regarding the music budget and the musician's salary.

Item 7: Highest Number Of Years Of Pastor's Formal Education.

Item 8: Formal Religious Training In Years

Item 9: Highest Degree Or Certificate Held Only one pastor reported his highest number of years of formal education to be below 4 years of college. All others reported 16 years or more of formal education. College graduation was usually but not exclusively achieved. Two pastors had master's degrees in nonreligious disciplines, while two others reported having the Master of Divinity degree.

All pastors reported having at least two years of religious training and a Bachelor of Divinity degree. The average number of years of religious training reported was four, while the range varied from two to eight years. Two pastors held the honorary Doctor of Divinity degree and one held the honorary Doctor of Humane Letters.

Item 10: Form Of Pastor Compensation.

Item 11: Salary Level Per Year All pastors included in this study were compensated with a salary. Seven also received various benevolences (offerings, anniversary). Other benefits such as housing and travel allowances were received by 10 of the pastors. Most pastors declined to respond to the item regarding salary level per year.

Item 12: Estimated percentage of time instruments are used

at your church. While the average time the piano and organ were used in all Black Baptist churches studied was relatively equal (72% and 70% respectively), the amount of time they were used at specific churches varied greatly. One church used the piano 90% and the organ 10% of the total worship service, while another church used the organ 95% and the piano 5% of the time. Three churches generally used the two instruments simultaneously. At these churches, when only one was in use, it was likely to be the organ.

Sunday Worship Services

During the course of this study 197 individual musical performances were recorded and classified into 15 style categories (see Table 1). Most of the performances (71%) were included in four categories: as written (29%), classic gospel (17%), a cappella (16%), and jazz/blues (7%). The remaining 12 categories, excluding slow gospel, were generally included much less often in the worship services. The frequency of style use at each of the church services is innumarated in Table 1. The classification system employed in Table 1 was devised by the researcher to differentiate among the various styles of keyboard performance observed in the 12 churches taped for this study. Each of the 15 styles is described in Appendix C. For this study, performances which were judged to be executed as they were originally written were designated as "as written."

Summary

The focus of this chapter was on the results of the study of the use of keyboards in Black Baptist Churches in Central Piedmont North Carolina. The results include responses from keyboard and pastor questionnaires and interviews, and tape recordings of all musical events during a single service at each of 12 Sunday services. Also included is a table showing the frequency of use of Black church music styles. This table may facilitate understanding of the relationships among factors involved in the study. It may also aid in formulating conclusions and future implications discussed in the next chapter.

The performance examples in Appendix E, Selected Keyboard Performance Realizations, were selected because they are representations of the unique styles observed in the study. Each incorporates the elements of the style it represents.

Table 1
Black Church Music Styles Frequency Table

Style	Church Example Number												Style Total
	1	2	3	4	5	6	7	8	9	10	11	12	
As Written	3	12	0	6	2	3	6	5	1	9	5	1	53
Classic Gospel *	0	0	7	1	0	5	0	4	9	4	2	4	36
A Cappella	0	9	3	1	2	0	0	4	1	2	3	3	28
Jazz/Blues *	12	0	0	0	2	1	0	0	0	0	2	2	19
Slow Gospel	0	0	0	0	0	0	0	0	13	0	3	0	16
As Written Plus(+)	0	1	10	0	0	0	0	0	0	0	0	0	11
Blues Ballad *	1	0	2	1	0	4	0	0	0	0	0	0	8
Rock	1	0	0	2	0	1	0	1	0	0	1	0	6
Blues	2	0	0	0	1	0	0	0	0	0	0	0	3
Call And Response	4	0	0	0	0	0	0	0	1	0	0	0	5
Funky Rock	0	0	0	1	2	1	0	0	0	0	0	0	4
Chordal	0	0	0	1	0	0	0	0	0	0	1	0	2
Gospel Baroque *	0	0	2	0	0	0	0	0	0	0	0	1	3
Fast 2 Step	0	0	1	1	0	0	0	0	0	0	0	0	2
Rock Ballad	0	0	0	0	1	0	0	0	0	0	1	0	2
Total: Musical Performances	23	22	25	14	10	15	6	14	25	15	18	11	198

* Examples of these styles in Appendix E

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The focus of this study was on the use of keyboard instruments in worship services of Black Baptist churches in the North Central Piedmont region of North Carolina. Twelve churches were selected for study with the assistance of religious leaders, association and convention directories, and individuals in positions to convey information about Low Black Baptist churches in the selected area. Black Baptist churches have been divided into three classifications by Boyer (1973), Proctor (1986), and others. They are "High," "Middle," and "Low" as described in Chapter 1.

The Low classification was selected for this study because of information revealed in a pilot study (Amos, 1986) of a similar sample. In that earlier study, an analysis of the results implied that keyboard instrument use in this church classification provided a variety of performance styles beyond the traditional note reading of the Middle and High churches. Major characteristics of the Low churches selected for this study were a predominant use of improvisation in musical performance, flexibility in order of the worship service, and a strong tendency toward emotionalism. The worship services of these churches include the overt expression of feelings which was found to be less common in Middle and least common in High

churches of this denomination.

The procedure included taping a Sunday worship service at each church selected for the study. Each pastor and keyboardist was interviewed by the researcher and in addition completed a questionnaire (Appendix A) designed to render the data for study and analysis.

A Keyboard performance summary (Appendix B) was completed by the researcher for each church. It included the music performed during the service. Each song was listed with its key, meter, tempo, style, and its place in the service. Data gathered from these sources were compiled and analyzed to provide a more enlightened assessment of Keyboard use in Black Baptist churches of Central Piedmont North Carolina.

Conclusions

There was a wide variety of music styles and performance levels present in the Black Baptist worship services included in this study. All services contained improvisation to some extent, ranging from a few added chords or syncopated rhythms to total transformation of songs from their original meter, tempo, and character into a completely different, more locally acceptable style. Typical of the Low classification, all churches also included evidence of emotionalism in their services such as easily audible "amens," shouts, and other verbal utterances. Most had flexible orders of worship.

Research Questions. Seven research questions were formulated and are listed in Chapter 1. They were employed to

investigate the use of keyboards in the Black Baptist Churches involved in the study. They are listed herein with a response to each based on the findings of the study.

1) What keyboard instruments are used currently?

The keyboard instruments used were the piano (11 churches) and the organ (10 churches). Three churches used only piano; one church used only organ. The remaining eight churches used both piano and organ, though not necessarily during services taped for this study. Ten churches had a piano present in the sanctuary. Ten of 12 churches had an organ present in the sanctuary.

2) What keyboard performance practices are used by the performers?

The keyboardists of these Low churches tended to use the performance practices commensurate with the style of music being performed including those that originated outside the church such as jazz and rock music. According to results of the pilot study, this practice is in opposition to that of the Middle classification of Black Baptist churches where styles of music foreign to the traditional service are adapted for acceptability first before being included in the worship. The High churches, however, would not normally include nontraditional music styles in their services. Some of the styles that influenced performing practices were as follows:

- a) Jazz music- fast tempi, consistent strong beat with predominantly duple meter and extended chord of the 7th, 9th, 11th, and 13th.

- b) Rock music- medium tempi, simple harmonies with easily singable and danceable melodies, very repetitious.
- c) Gospel music- dominance of a triple feel in meter and beat, alternate performance of motives or phrases in different octaves, assisted by sustaining pedal (piano), bold tremolo (organ).

The influence of these styles of music was heard often, many times in succession, e.g., verse in gospel style, chorus in rock style. Sometimes they were heard in combination with the piano using one style and the organ another.

3) What types and levels of skills are expected of the performers?

Keyboardists in these churches were expected to have several skills at levels acceptable to the pastor and congregation. It was found that the existing levels of performance were not always equal to what was expected, possibly because of the low salary and the pool of acceptable keyboardists from which to choose.

The following is a list of skills and knowledge commonly expected of the keyboardists at the churches studied. The order of priority is based on a reconciliation of the pastors' and keyboardists' frequency of response regarding interview and questionnaire items, and also on the taped worship services.

- a) Piano playing proficiency. Skills commensurate with the performance of the Black Baptist church style described in Appendix C.
- b) Organ playing proficiency. As with the piano, skills commensurate with the performance of the Black Baptist church style described in Appendix C.

- c) Knowledge of Black Baptist church protocol (common practice within worship service).
 - d) Knowledge of music and performance styles of the churches in the research area.
 - e) Choir directing skills. Teaching vocal parts is done most often by rote and listening to recordings.
 - f) Reading music. Most music performed at the twelve churches was not prepared using music-reading skills.
 - g) Arranging skills. A common request from pastor to keyboardist was to prepare a song for performance for which no printed music exists.
 - h) Improvisation. Though not reported as a higher priority, the skill was evident throughout most services during meditations, prayers, preaching in key, and preludes, interludes, and postludes.
 - i) Knowledge of electronic keyboards. This knowledge expectation shows evidence of increasing popularity and may become essential at many of the churches studied.
 - j) Fund-raising skills. Keyboardists were often required to be involved in raising funds for choir supplies or general contributions to the church.
- 4) What is the type and extent of preparation of keyboard performers?

Most keyboardists at the churches studied had received between six and ten years of formal piano training from professional or semi-professional teachers, i.e., those not teaching full time. Formal organ training acquired was considerably less; the majority were trained for one year or in most cases less. Most keyboardists who did receive organ training received it from semi-professionals.

After obtaining the initial keyboard training, all but two

of these musicians reported an increase in their ability to perform Black Baptist music styles by listening to records and live performances, copying "by ear" what was heard, and using whatever techniques were feasible.

5) Is there a sufficient supply of skilled keyboard performers?

More agreement was found among the pastors on this question than on any others asked of them. They agreed (11 of 12) that the supply of Keyboard musicians suitable for their services was substantially limited. The one opposing pastor was minister to a relatively large congregation of approximately 2000 members, with a budget that supported the music program. In every case, the pastors reported that, with adequate responses, they would hire the most capable Keyboardist available to them, thereby always having the position filled with qualified performers.

6) What are the specific musical responsibilities of the keyboard performer?

The basic music responsibilities of most Keyboardists at the churches studied were 1) Keyboard performance, piano and/or organ, 2) rehearsal director, and 3) choir director. Other duties included utilizing some of the skills and knowledge included in question number three above.

7) What implications for music education can be identified?

This question is answered later in the chapter.

Additional Concerns

During the investigation, several concerns were identified

by the pastors relative to keyboard performance in Black Baptist churches in this area. They were brought into focus by pastor and keyboardist questionnaires, interviews, and personal observations. One of the more pressing concerns was the lack of properly trained keyboard musicians to perform the Black Baptist church repertoire. This concern is heightened because of an apparent absence of organized learning opportunities for prospective performers.

Inadequate compensation is also a concern related to keyboard musicians in Black Baptist churches in the targeted area. The musicians involved in this study emphatically stated that there was a need for a more equitable compensation.

Regarding the compensation issue the pastors held two fairly evenly divided views. The following is a sampling of statements representing two major attitudes of the pastors.

- 1) Musicians deserve more and we do all we can to increase compensation to a more acceptable level.
- 2) Musicians are afforded a chance to serve God and gain exposure but they seem to want to turn church musicianship into a major employment endeavor.

The inadequate compensation and training concerns were further complicated by a circumstance that may have resulted from the initial concerns. When pastors seeking to employ suitable keyboardists failed to do so, they were contacted by well meaning volunteers, who usually had very limited experience and keyboard skill. These keyboardists tended to lower the levels for both compensation and performance.

Important phenomena emerged while interviewing Keyboardists who were considered, by their pastors, to be excellent performers of Black church music styles.

- 1) Each began acquiring Black church music skills before the age of 20 years.
- 2) Each actively performed or had performed at least one type of popular music or jazz
- 3) Five Keyboardists studied classical music, performed popular music or jazz, and learned Black music styles all before the age of 20 years.

In every case, those Keyboardists who had the combination of classical and popular or jazz experience at an early age were those who presented what appeared to this investigator to be the most musically enjoyable to the local congregation performances of Black church music styles and other styles that are common at most Protestant church services. According to the pastors and Keyboardists surveyed, these Keyboardists are in great demand and command attractive salaries and working conditions, i.e., office space, rehearsal areas, and suitable equipment.

In this study, only one church (Appendix B, Example 3) had Keyboardists of this description, i.e., having experience with classical and popular music at an early age. Each pianist and organist performed well in a larger number of styles than the other Keyboardists in the study. Demographics of the church where this "ideal" performance was observed included 1) large metropolitan city, 2) two thousand person membership, and 3) a wide range of socio-economic representation.

A final concern overlooking Black Baptist church music in general is the need to decide what music is suitable for worship. Based on observed repertoire and attendance, there is a direct relationship between the inclusion of more popular songs and performance styles in the worship service and an increase in attendance at those services. Increased attendance, with all of its social, financial, and religious benefits, is probably a desired result but at what cost? Will the service maintain a balance of musical performance styles? The Low Baptist pastors and keyboardists interviewed for this study do not view this situation as a problem.

Black Baptist church musicians would probably benefit from the formation of a unifying organization of area and regional performers in similar employment circumstances. Discussions and evaluation of common concerns may provide information leading to addressing specific problems such as inadequate compensation and skill problems. They also may address the problem of determining which styles of music and performance keyboard performance are suitable to the churches where they are employed.

Implications For Music Education

As resolved by the Tanglewood Symposium Participants (1967), music education should include available music of all cultures in music classes from elementary school through college. Since this 1967 resolution, prominent music educators, scientists, and sociologists have encouraged expansion of the

music curriculum to include exploration and investigation of a rich variety of music originating from most cultures of the world.

The present study provides insight into available instructional materials that may be incorporated in such a curriculum. Specifically, the study provides information about Black American sacred music styles and keyboard performers. Through documentation of examples of current Black American sacred music elements and styles (Appendices B-E), the study provides information relevant to general music instruction in elementary and secondary schools and in colleges and universities. Additionally, this investigation highlights current attitudes and values prevalent in some Black Baptist churches. Such information facilitates development of effective and relevant music teaching strategies. Attitude and values as well as cognition are important in a music learning environment. Colwell (1970, p. 128) stated, "a person rarely develops an instinctive appreciation for music without knowing anything about it." He continued, "cognition is a legitimate part of the affective response to music....The music program must therefore offer a cosmopolitan sampling of many kinds of music, with a clear communication of the basis, origin, and significance of each" (p. 129).

This study also points out the need for keyboard training that is rooted in a variety of music styles. The musicians in this study reported a need for relevant music training on

Keyboard instruments including electronic keyboards.

Results of this study may well be useful in further study of musicians and their music. These products may assist music educators in understanding musical practices, customs, and the general frame of reference of musicians. They may also assist in providing more qualified keyboard musicians. The results of this study may be useful in music education:

1. Realizations of keyboard performance styles
2. Comprehensive list of songs performed
3. Description of styles heard and observed

Implications For Future Study

Three areas of investigation, identified by this study, need to be pursued in the future.

- 1) Evolution of the relationship between the popular music and church music of this based on the use of key, mode, meter, and rhythm.
- 2) A protracted study of the musical services of a church including its musical groups such as youth choir, men's chorus, and a cappella groups
- 3) The relationship and evolution of performance styles used in white Baptist churches compared to those found in Black Baptist churches.

Limitations Of The Study

This study was conducted in a specific area of Central North Carolina. Results, conclusions, and implications are applicable only to that area as described in Chapter I and shown on the state map (see figure 1). The sample, though selected from within the geographic area defined, was necessarily small

due to the rigors of field study. Similar studies in adjoining localities may be needed to develop a more extensive survey of the use of Keyboards in the Black Baptist churches of the state of North Carolina.

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APPENDIX A
QUESTIONNAIRES

KEYBOARD MUSICIAN QUESTIONNAIRE

1. Formal piano training in years:

- ☐ 0 to 1
☐ 2 to 5
☐ 6 to 10
☐ 11 to 15
☐ 16 to 20
☐ 21 or above

2. Formal organ training in years:

- ☐ 0 to 1
☐ 2 to 5
☐ 6 to 10
☐ 11 to 15
☐ 16 to 20
☐ 21 or above

3. Years of experience as church musician:

Piano _____
Organ _____
Other _____ Name instrument _____

4. Piano playing fundamentals learned primarily with the assistance of a teacher. yes _____ no _____

If no, how? _____

5. Black Baptist Church music styles learned primarily with the assistance of a teacher. yes _____ no _____

If no, how? _____

6. Age:

- ☐ 19 or under
☐ 20 to 34
☐ 35 to 54

() 55 or above

7. Types of printed music used:

- () Published sheet music. %
() Hymnals %
() Personal "lead sheets" %
() None %

6. Employed by more than one church?

- () No
() Yes. If yes, How many? _____

9. Rehearsal hours with choir per performance:

- () 1
() 2
() 3
() 4
() 5 or more

10. Duties in addition to Keyboard performance:

- () Choir Director
() Minister of Music
() Music Coordinator
() Youth Program Director
() Other (please specify) _____

11. How church music is learned (Keyboardist):

- () Music Reading
() Listening to recordings
() Listening to live performances
() Other (please specify) _____

When more than one item is checked, please give approximate percentages. Example: 50%, 25%, 25%, 0%.

12. How church music is learned by the choir:

- () Music Reading
- () Listening to recordings

- ☐ Listening to live performances
☐ Other (please specify)_____

Please give percentages as above.

13. Styles of church music comfortably performed at the keyboard:

- ☐ Gospel
☐ Standard hymns
☐ Classical religious music, (anthem, oratorio, masses, etc.)
☐ Other (please specify)_____

14. Compensation (salary) per worship service:

- ☐ 0 - \$15
☐ \$16 - \$25
☐ \$26 - \$50
☐ \$51 - \$100
☐ Above \$100
☐ Other means of compensation_____

15. Compensation for keyboard musicians in Black Baptist churches of the Piedmont area of North Carolina:

- ☐ Very poor
☐ Poor
☐ Adequate
☐ Good
☐ Excellent

16. Type of keyboards used at church:

Piano - Spinnet____, Upright____, Baby Grand____,
 Grand____ Organ - Hammond____, Other Electric Organ____,
 Pipe Organ____, Other_____

11. Salary level per year:

- () 0 to \$5,000
- () \$5,001 to \$10,000
- () \$10,001 to \$15,000
- () \$15,001 to \$20,000
- () \$20,001 to \$30,000
- () above \$30,000

12. Estimated percentage of time all instruments are used at your church.

- () Piano % _____
- () Organ % _____
- () _____ % _____
- () _____ % _____

APPENDIX B

KEYBOARD PERFORMANCE SUMMARY-SUNDAY CHURCH SERVICE

Church 1. Keyboard Performance Summary-Sunday Church Service

E		H			
SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Emanuel, Jesus"	A ^b	4/4	Med	Jazz/ Blues
	"Walk in Jerusalem"	A ^b	4/4	Fast	Jazz/ Blues
Processional	"See What The Lord Has Done"	D ^b	4/4	Med	Jazz/ Blues
Call to Worship	- Soft Chords -		---	Slow	As Written
	"The Lord Is In His Temple"				
Prayer	Organ-Pastor interplay	G	Free	Slow	Blues
	"Hear Our Prayer, Oh Lord"				
Hymn of Praise	"At The Cross"	G	4/4	Fast	Jazz Blues
Prayer	Organ-Deacon interplay	D ^b			C & R*
	"Somebody's At The Gate" (initiated by congregation)	D ^b	4/4	Fast	Jazz/ Blues
Announcements	- Rubato Chord Progression -	D ^b	---	Slow	Jazz/ Blues
Offertory	"Felt Like Shouting"	D ^b	4/4	Fast	Jazz/ Blues
Interlude	Chordal	D	Free	Slow	Jazz/ Blues
Meditation	"All Of My Strength"	F	4/4	Med	Jazz/ Blues
	"Fast Vamp" initiated by congregation	B ^b	4/4	Fast	Jazz/ Blues
Sermon	"Preaching In Key" at end	Dm	Free	---	C & R*
Invitation	"Just As I Am"	D ^b	6/4	Slow	As Written

Church 1 - cont.

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
	Preaching In Key (once again)		Free	---	Blues
	Organist-Pastor interplay				C & R*
	"Start up tune" (congregation) (title unknown)	D ^b	4/4	Med	Jazz Blues
	"Amazing Grace/Must Jesus Bear" Organ Solo progress to:	D ^b	4/4	Slow	Blues Ballad
	Organist-Pastor interchange A-men (everybody said)	D ^b	4/4	Slow	Rock
	Closing Spirited Comments Minister-Organist interplay	A ^b	Free	---	C & R*
	Choral "Amen" IV-I	A ^b	---	Med	As Written
Postlude	Short Reprise	A ^b	4/4	Fast	Jazz/ Blues

£ As it appears in church bulletin

Fast (M.M. ♩ = 144 or more), Slow (M.M. ♩ = 80 or less)

* Call and Response

Church 2. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Time Is Winding Up"	F	4/4	Med	A Capp.
	"Must Jesus Bear The Cross Alone" (lining out)	F		Slow	A Capp.
	"Whisper Prayer in the Morning"	B ^b	4/4	Slow	A Capp.
	"Go Preach My Gospel Saith The Lord" (lining out)	B	---	Slow	A Capp.
Opening Hymn	"O I Want To See Him"	A ^b	12/8	Med	As Written
Response	"All Things Come Of Thee, O Lord"	G	2/2	Med	As Written
Congregation Hymn	"Holy, Holy, Holy"	E ^b	4/4	Med	As Written
Response	"Hear Our Prayer, O Lord"	D	4/4	Slow	As Written
Selection	"I Will Trust In The Lord" The Spiritual Chorus	E ^b	4/4	Slow	A Capp.
	"Sending Up My Timber"	G	4/4	Slow	As Written
Response	"Glory Be To The Father" (unidentified Keyboardist)	E	4/4	Med	As Written
Selections	"The Lord Will Make A Way"	B	4/4	Med	As Written
	"Jesus Loves Me" (children)	F	2/4	Med	As Written
	"When We Reach That City"	D ^b	4/4	Med	A Capp.
Response	"All Things To Thee, O Lord"	G	2/2	Med	As Written
Selection	"Christ Is All"	G	12/8	Med	As Written

Church 2 - cont.

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Parting Hymn	"Jesus Keep Me Near The Cross"	F	3/4	Med	As Written+
	"He Touched Me" Songs of Zion	F	4/4	Slow	As Written
	-sheet music-				
	- Communion Service-				
	"I'll Be Allright Some Day"	D	4/4	Slow	A Capp.
	"Remember Me"	G	4/4	Slow	A Capp.
	"Let Us Break Bread Together"	F			As Written
	-sheet music-				
	Title Unknown	E	4/4	Med	A Capp.

Church 3. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	(Led by Spiritual Choir)				
	"O Lord, We Need You"	F	4/4	Slow	A Capp.
	"To Wear My Crown"	F	4/4	Med	A Capp.
	"I'm On The Battlefield"	D ^b	4/4	Fast	A Capp.
	"Let The Words Of My Mouth" (organ begins at the close)	G ^b		Med	Classic Gospel
	Transition via Interlude	G	free	Med	As Written+
Prelude/ Processional	Title Unknown-in the style of Bach Chorale	F	3/4	Fast	As Written+
	Modulation to "E" "O Give Thanks Unto The Lord"	E ^b		Med	As Written+
	"Gloria"				
Invocation	Chordal Organ Accompaniment	F	4/4	Med	As Written+
Doxology	"Praise God From Whom...." arr. with modulated amen	E		Med	As Written+
Hymn of Praise	"The Solid Rock" (verse 3 a cappella)	F	4/4	Med	As Written+
	"Bless The Lord, O My Soul"	F	4/4	Med	As Written+
Family Prayer	Prayer acc. "Sweet Hour of Prayer" (pianissimo)	D	3/4	Med	As Written+
Response	"Sweet Hour of Prayer" w/choir	D	6/8	Med	Classic Gospel

Church 3 - cont

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Late Worshippers Enter	Interlude-organ, Reprise with assorted chord substitutions	D	---	Slow	Classic Gospel
Hymn of the Week	"Pass Me Not"(Triple fast feel)	A	12/8	Med	Classic Gospel
Welcome New Members Anthem	"Leaning On The Everlasting Arms"	F	4/4	Fast	Classic Gospel
Anthem Replacement	"God Made Me" Piano only	E	4/4	Med	Classic Gospel
	"Everywhere I Go" Piano only	G	4/4	Fast	As Written+
Offertory	"My Lord Said, and I Believe" -From Rogers to Hammond organ- add Piano	G	4/4	Med	Classic Gospel
	"All Things Come Of Thee O Lord"	G	2/2	Med	As Written+
Prelude	Piano and Organ "I Love The Lord, He Heard My Cry"	E ^b	4/4	Slow	Gospel/ Baroque
Call to Commitment	"I Love The Lord"(with choir)	E	4/4	Slow	Gospel/ Baroque
	"Just Want To Praise You, Forever" multiple modulations	F	4/4	Fast	Fast 2 Step
Invitation	"Hallelujah"/"Tis Done"	F	4/4	Slow	Blues Ballad
	"I Will Trust In The Lord"	F	4/4	Slow	Blues Ballad

Church 4. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
No Devotion					
Procession	"Blessed Assurance"	C	3/8	Med	A Capp.
	Background Music-Piano	F	12/8	Slow	Chordal
Selection	"Jesus Is The Foundation"	C	4/4	Fast	Funky Rock
Prayer	"Lead Me, Lord" (background)	D	4/4	Slow	As Written
Response	"Lead Me, Lord"	D	4/4	Slow	As Written
Morning Hymn	"Fairest Lord Jesus"	F	4/4	Slow	As Written
Offertory	Background Music-instrumental	F	4/4	Med	Blues Ballad
Selection	"I Feel Joy"	C	2/4	Fast	2 Step
Response	"All Things Come of Thee O Lord"	G	2/2	Med	As Written
Altar Prayer	"Jesus is The Answer"	E ^b	4/4	Slow	As Written
Selections	"I Love The Lord, He's Been So Good"	C	4/4	Med	Classic Gospel
	"I'm Still Holdin', On"	F	4/4	Med	Rock
Sermon					
Invitation	"I Know That Jesus Is Able" (Lot of left hand hard bass)	F	4/4	Fast	Rock
Closing Hymn	"Blest Be The Tie That Binds"	F	4/4	Med	As Written

Church 5. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Believe I'll Testify"	C	4/4	Med	A Capp.
	"The Debt I Owe"	D	4/4	Med	A Capp.
Prelude	Title Unknown	D ^b	4/4	Med	Rock/ Ballad
Processional	"Soon And Very Soon"	G ^b	4/4	Med	Funky/ Rock
Response	"Thank You Lord"	E ^b	4/4	Med	As Written
Congregation Hymn	"Leaning On The Everlasting"	G	4/4	Fast	Jazz/ Blues
Selection	"The Lord Will Make A Way"	E	4/4	Very Fast	Jazz/ Blues
Selection	"I Don't Have To Cry No More"	D ^b	4/4	Slow	Blues
Invitation	"Come To Me"	D ^b	4/4	Med	Jazz/ Blues
	"Blest Be The Tie"	E ^b	3/4	Fast	As Written
Postlude	"Going Up Yonder" organ-bass-drums			Med	Funky Rock

Church 6. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Procession	"Worthy Of All Praise"	G	4/4	Med	Rock
	Chordal Interlude-Piano & Organ	G	4/4	Med	As Written
Response	"Hear Our Prayer O Lord"	D	4/4	Slow	As Written
Hymn of Praise	"Blessed Assurance"	D	9/8	Med	Classic Gospel
Selection	"Savior Like A Shepherd" (instrumental duo introduction)	E ^b	4/4	Med	Classic Gospel
Prayer	"Close To Thee"	C	3/4	Slow	Classic Gospel
Offertory	"Stand By Me"	G	6/8	Med	Classic Gospel
	"I'm Going Through"	G	4/4	Med	Funky Rock
Prayer	Chordal Accompaniment	G	free	Slow	Blues Ballad
Selection	"Lift Him Up"	G	4/4	Fast	Jazz Blues
Sermon					
Invitation	"Faith" instrumental- (piano and organ)	B	4/4	Slow	Blues Ballad
	"Faith" Soprano Solo/Choir	B	4/4	Slow	Blues Ballad
Altar Call	"He's Sweet I Know" (solo-pastor with choir)	G	4/4	Med	Blues Ballad
	"A-men"	G	---	Slow	As Written
Reprise	"He's Sweet I Know" Piano	G	4/4	Med	Classic Gospel

Church 7. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Doxology	"Holy, Holy, Holy"	E	4/4	Med	As Written*
Hymn	"There Is A Fountain"	E ^b	4/4	Med	As Written
Mission	"What A Fellowship" (reprise with slightly more added notes)	A ^b	4/4	Slow	As Written
Hymn	"Swing Low Sweet Chariot"	G	4/4	Med	As Written
Invitation Hymn	"Lead Me, Guide Me"	E ^b	3/8	Med	As Written
Hymn	"Tis So Sweet"	G	4/4	Med	As Written

* Modest cadencial additions to original, i.e., I-IV-I and I-V-I - similar style throughout service

Church B. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"We Are Climbing Jacob's Ladder"	F	4/4	Med	A Capp.
Procession	"Soon And Very Soon" (spiritual choir)	C	4/4	Med	Rock
Response	"Bless The Lord, O My Soul"	E ^b	4/4	Med	As Written
Congregation Hymn	"Jesus Is Calling"	C	6/8	Med	As Written
Selection	"Steal Away"	E	12/8	Med	Classic Gospel
Offertory	"Sweet Hour Of Prayer"	F	6/8	Med	As Written
Response	"All Things Come Of Thee O Lord"	G	2/2	Med	As Written
Selection	"O I Want To See Him"	G	6/8	Med	Classic Gospel
Offertory	"You Can't Beat God Giving"	G	12/8	Med	Classic Gospel
	-a cappella Spiritual choir-				
	"Anyway You Bless Me Lord"	B ^b	4/4	Med	A Capp.
	"By And By"	C	6/8	Med	A Capp.
Sermon					
Invitation	"Yes God Is Real"	B ^b	12/8	Med	Classic Gospel
Selection	"I Want Somewhere To Lay My Head"(initiated by congregation)	B	4/4	Med	A Capp.
Closing	"Blest Be The Tie That Binds"	F	3/4	Med	As Written

Church 9. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Jesus Woke Me Up"	G	4/4	Med	A Capp.
	"I Will Trust In The Lord"	D	4/4	Slow	Slow Gospel
	"I Don't Know What I'd Do Without The Lord"	A	4/4	Med	Classic Gospel
	Organ interlude during personal testimony (Reprise)	A ^b	4/4	Slow	Slow Gospel
	"I'm On The Battlefield For My Lord"	D ^b	4/4	Med	Classic Gospel
	"I Need Thee Every Hour"	D ^b	3/4	Slow	Slow Gospel
	Organ interlude during personal testimony (Reprise)	D ^b	free	Slow	Slow Gospel
	"Without Him I Would Have Nothing"	B ^b	3/4	Slow	Slow Gospel
	Organ interlude during personal testimony (Reprise)	B	free	Slow	Slow Gospel
	"Get Right With God"	E	4/4	Med	Classic Gospel
Call To Worship	"Heaven Belongs To You"	A ^b	4/4	Fast	Classic Gospel
	"Victory In Jesus"	G	4/4	Fast	Classic Gospel
Congregation Hymn	"Leaning On The Everlasting"	A ^b	4/4	Med	Classic Gospel
Selection	"His Eye Is On The Sparrow" (organist/vocal solo-no choir)	C	3/4	Slow	Slow Gospel
Response	"Touch Me O Jesus"	G	12/8	Med	As Written

Church 9 - cont.

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Selection	"The Last Mile Of The Way"	D ^b	6/8	Slow	Slow Gospel
	"The Lord Will Make A Way Somehow"	G	4/4	Med	Classic Gospel
Pastoral Comments	Background music (title unknown)	C	free	Slow	Slow Gospel
Offertory	"Waiting At The Finishing Line" (male lead)	A ^b	4/4	Fast	Classic Gospel
	"It's Amazing How The Lord Provides" (female lead)	A ^b	free	Slow	Slow Gospel
Selection	"Amazing Grace" w/vocal solo prelude (added verse "Thank God" by pastor)	A ^b	3/4	Med	Slow Gospel
	Organ - segue into sermon (Reprise)	A	3/4	Slow	Slow Gospel
Sermon	Preaching In Key (organist-preacher music interplay)	C			C & R*
Invitation	"Leaning On The Lord"	C	4/4	Fast	Classic Gospel
Postlude	Reprise chord progression from previous song	C	4/4	Slow	Slow Gospel

* Call and Response

Church 10. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"I Need Thee Every Hour"	G	3/4	Slow	A Capp.
	"Do Lord, Remember Me"	B ^b	4/4	Med	A Capp.
Processional	"Sign Me Up"	A ^b	4/4	Fast	Classic Gospel
Introit	"Yield Not To Temptation"-organ modulatory segue to next song	B ^b	6/8	Med	As Written
Gloria Patri	"Glory Be To The Father" organ interlude-chordal	E ^b	4/4	Med	As Written
Contrition	"Blessed Assurance"	D	9/8	Med	As Written
Prayer	"We Need To Hear From You" (organ only)	D ^b	12/8	Slow	As Written
Response	"We Need To Hear From You" (with choir)	D ^b	12/8	Slow	As Written
Hymn of Grace	"Leaning On The Everlasting Arms"	A ^b	4/4	Fast	As Written
Offertory	"Soon And Very Soon"	G ^b	4/4	Fast	Classic Gospel
Response	"All Things Come Of Thee O Lord"	G	2/2	Med	As Written
Selection	"It Is My Desire" (sheet music, organ-choir, memory)	A ^b	4/4	Med	As Written
Selection	"Through It All" (sheet music, organ-choir, memory)	E	4/4	Med	Classic Gospel
Invitation	"Lead Me, Guide Me"	E	4/4	Med	As Written
Recessional	"We Are Sharing" "A-men" (IV-I)	C	3/4	Med	Classic Gospel

Church 11. Keyboard Performance Summary--Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Let Him Come In"	em	4/4	Med	A Capp.
	"God Answers Prayer"	E ^b	4/4	Slow	A Capp.
	"Cum Bah Yah"	F	4/4	Fast	A Capp.
	"Shine On Me" (organ in midway)	C	3/4	Slow	Slow Gospel
	"Amazing Grace"	C	3/4	Slow	Slow Gospel
Opening	"Worthy Is The Lord"	F	4/4	Med	As Written
Hymn	"Victory Shall Be Mine" (alto sax solo)	F	4/4	Fast	Jazz Blues
Response	"Be Still My Soul"	F	4/4	Slow	As Written
Selection	"Life's Railway To Heaven"	F	4/4	Fast	Classic Gospel
Response	"Pass Me Not, O Gentle Savior"	G	12/8	Med	Classic Gospel
Selection	"Close To Thee"	E ^b	4/4	Med	Rock Ballad
Sermon					
Enlistment Hymn	"I Am Thine O Lord"	G	4/4	Med	As Written
	organ interlude (chordal)	G	free	Med	Chordal
Offertory	"I Find No Fault In Him" (female solo)	G	free	Slow	Slow Gospel
	"I Find No Fault" (call & resp)	G	4/4	Med	Rock
	"I Find No Fault" (2 meas. vamp)	G	4/4	Fast	Jazz Blues

Church 11 - cont.

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Doxology	"Praise God From Whom"	E ^b	4/4	Slow	As Written
Closing	"A-men" (3 fold)	E ^b	12/8	Med	As Written

Church 12. Keyboard Performance Summary-Sunday Church Service

SEGMENT	SONG TITLE	KEY	TIME	TEMPO	STYLE
Devotion	"Shine On Me"	G	4/4	Slow	A Capp.
	"I Need Thee Every Hour"	A	4/4	Slow	A Capp.
	"Jesus Woke Me Up"	A	4/4	Slow	A Capp.
Processional	"Soon And Very Soon"	G	4/4	Med	Jazz/ Blues
Response	"Hear Our Prayer O Lord"	D	4/4	Slow	As Written
Congregation Hymn	"Leaning On The Everlasting Arm"	A	4/4	Med	Jazz Blues
Response	"Thank You Lord"	G	3/4	Med	Classic Gospel
Selection	"Psalm 8"	dm	4/4	Slow	Baroque Gospel
Invitation	"I Will Trust In The Lord"	G	4/4	Slow	Classic Gospel
Altar Call	"He's Sweet I Know"	F	4/4	Med	Classic Gospel
Closing Hymn	"Blest Be The Tie That Binds"	F	3/4	Med	Classic Gospel

APPENDIX C
DESCRIPTION OF STYLES

Description Of Styles

The following are Keyboard performing styles (approaches) with descriptions based on their use in this study.

As Written

Designated to refer to music performed predominantly as written with a few "stock" additions at points of rest examples: I-V-I or I-IV-I added at the end of a phrase or cadence; the chromatic movement down (melodically) to the flatted seventh degree of the scale from the tonic immediately preceding IV (virtually no change in basic feel of song)

Blues/Ballad

Slow tempo, often very slow (♩ = 40) and slower

Free, unmeasured time, extreme rubato

Liberal use of repeated chords & short phrases in other than original octaves - frequent interplay with soloist and other Keyboardists

Left hand chordal, right hand embellished melody, with or without harmony

Organ tremolo on and off within sections and even phrases

Melismatic vocal lines

Call and Response

Liberal musical imitation among the preacher, Keyboardist and sometimes congregation

Short staccato phrases from Keyboardist followed by vocal moans shouts or statements made on or near pitch usually based on the pentatonic or blues scale

Classic Gospel

Triple feel - 3/4 to 9/8, 4/4 to 12/8, 2/4 or 2/2 to 6/8

Passing tones or chords, diatonic and chromatic

Double octaves in left hand usually at the root, fifth or third on strong beats

Finger substitution very helpful on organ

Frequent use of sustaining pedal on piano

Often bold organ tremolo

Fast Two-Step

Very fast tempo (=240) and above

Short fragmented melody

Often very percussive attacks in both hands (piano)

Frequent vamps (indefinitely repeating 2- or 4-bar passages after increasing tempo and volume)

Jazz/Blues

Walking bass line - stepwise and arpeggiated

"Comping" with melody or melody fragments often in top voice

Single line improvisation usually with right hand, based on pentatonic or blues scale

Double time - a feeling that a song sounds twice as fast as it is being played

Organ

Style 1- bass in pedals, left hand chords, right hand melodic

Style 2- bass in pedal, left hand "doubling" feet right hand homophonic

Extended chords - seventh, ninth, and thirteenth

Funky Rock

The traditional rock feel (emphasis on up-beat, simple harmony, etc.) with an added heavy emphasis on selected quarter beats, e.g., 1-e-&-a-2-e-&-a-3-e-&-a-4-e-&-a; emphasis alternates between left and right hand of keyboardist-including feet of organist.

Chordal

Four-part harmony with homophonic texture, occasional passing tones

As Written Plus

In the style of As Written/W but with a more liberal use of additions at points of rest and with similar ornamentation throughout the song (very little change in basic feel of the song)

Slow Gospel

Almost identical to Classic Gospel but much slower and with a more liberal use of the nonharmonic tones, diatonic and chromatic

Gospel Baroque

A blending of traditional uses of the musical elements of each performance style (gospel and baroque) into a third style - may be considered a "blackening of Baroque musical style". Example: adding accents, sudden dynamic variations and "blues notes" to the oratorio or cantata style of the Baroque.

A Cappella

The traditional style of choral music without instrumental accompaniment.

Rock

Emphasis of up-beat; simple harmony; free use of all elements of music. Most often observed in youth groups (all 6 performances in the study)

Rock Ballad

Slow overtly emotional performance; usually a vocal solo with improvised keyboard accompaniment; often taken directly (revised) from an established rock tune

Blues

As with the Rock Ballad, this style is often a "reworked" established blues tune performed in the blues tradition but with a new religious lyric

APPENDIX D

SONG LIST

Song List

Listing of songs included in this study & how they were used.

<u>Song Title</u>	<u>Church Service- By Example</u>	<u>Use In Service</u>
All Of My Strength	1	meditation
All Things Come Of Thee O Lord	3,4,8,10	offertory response
Amazing Grace	1,9,11	invitation selection devotion
Amazing Grace/Must Jesus Bear The Cross Alone	1,2	invitation devotion
Any Way You Bless Me Lord	8	offertory
At The Cross	1	hymn of praise
Be Still My Soul	11	response
Believe I'll Testify	5	devotion
Bless The Lord, O My Soul	3,8	hymn of praise
Blessed Assurance	4,6,10	response procession hymn of praise
Blest Be The Tie	4,5,8	contrition closing hymn
By And By	8	invitation offertory
Christ Is All	2	selection
Close To Thee	6,11	prayer selection
Come To Me	5	invitation
Cum Bah Yah	11	devotion
Do Lord, Remember Me	10	devotion
Emanuel, Jesus	1	devotion
Everywhere I Go	3	anthem replacement

Fairest Lord Jesus	4	invitation
Faith	6	invitation
Felt Like Shouting	1	offertory
Get Right With God	9	devotion
Glory Be To The Father	2	response
		gloria
		patri
Go Preach My Gospel Saith The Lord	2	devotion
God Answers Prayer	11	devotion
God Made Me	3	anthem
		replacement
Goin' Up Yonder	5	postlude
Hallelujah, 'Tis Done	3	invitation
He Touched Me	2	selection
He's Sweet I Know	6	altar call
		reprise
Hear Our Prayer, O Lord	1,2,6,12	prayer
		response
Heaven Belongs To You	9	devotion
His Eye Is On The Sparrow	9	selection
Holy, Holy, Holy	2,7	congregation
		hymn
		doxology
I Am Thine, O Lord	11	enlistment
		hymn
I Don't Have To Cry No More	5	selection
I Don't Know What I'd Do Without Him	9	devotion
I Feel Joy	4	selection
I Find No Fault In Him	11	offertory
I Know That Jesus Is Able	4	invitation
I Love The Lord, He's Been So Good	4	selection
I Love The Lord, He Heard My Cry	3	prelude
		call to
		commitment
I Need Thee Every Hour	9,10,12	devotion
I Want Somewhere To Lay My Head	8	selection
I Will Trust In The Lord	2,3,9,12	selection
		invitation
		devotion

I'll Be Alright Some Day	2	selection
I'm Going Through	6	offertory
I'm On The Battlefield	3,9	devotion
I'm Still Holdin' On	4	selection
It Is My Desire	10	selection
It's Amazing How The Lord Provides	9	offertory
Jesus Is Calling	8	congregation
		hymn
Jesus Is The Answer	4	altar
		prayer
Jesus Is The Foundation	4	selection
Jesus Keep Me Near The Cross	2	selection
Jesus Loves Me	2	selection
Jesus Woke Me Up	9,12	devotion
Just As I Am	1	invitation
Just Want To Praise You, Forever	3	call to commitment
Lead Me, Guide Me	7,10	invitation
		hymn
Lead Me, Lord	4	prayer
		response
Leaning On The Everlasting Arms	5,9,10,12	congregation
		hymn
		hymn of grace
Leaning On The Lord	9	invitation
Let Him Come In	10	devotion
Let The Words Of My Mouth	3	devotion
Let Us Break Bread Together	2	selection
Life's Railway To Heaven	10	selection
Lift Him Up	6	selection
My Lord Said, And I Believe	3	offertory
Must Jesus Bear The Cross Alone	1,2	invitation devotion
O Give Thanks Unto The Lord	3	prelude/ processional
O I Want To See Him	2,8	opening hymn selection

O Lord We Need You	3	devotion
Pass Me Not O Gentle Savior	3,11	hymn of the week
Praise God From Whom All Blessings Flow	3,11	response doxology
Psalms 8 (O Lord My God)	12	selection
Remember Me	2	selection
Savior Like A Shepherd	6	selection
See What The Lord Has Done	1	procession
Sending Up My Timber	2	selection
Shine On Me	11,12	devotion
Sign Me Up	10	procession
Somebody's At The Gate	1	prayer
Soon And Very Soon	5,8,10,12	procession offertory
Stand By Me	6	offertory
Steal Away	8	selection
Sweet Hour Of Prayer	3,8	response offertory
Swing Low Sweet Chariot	7	hymn
Thank You Lord	5	response
The Debt I Owe	5	devotion
The Last Mile Of The Way	9	selection
The Lord Is In His Holy Temple	1	call to worship
The Lord Will Make A Way	2,5,9	selection
The Solid Rock	3	hymn of praise
There Is A Fountain	7	hymn
Time Is Winding Up	2	devotion
Tis So Sweet	7	hymn
Through It All	10	selection
To Wear My Crown	3	devotion
Touch Me, O Jesus	3	response
Victory In Jesus	9	call to worship
Victory Shall Be Mine	11	hymn
Waiting At The Finish Line	9	offertory

Walk In Jerusalem	1	devotion
We Are Climbing Jacob's Ladder	8	devotion
We Are Sharing	10	recessional
We Need To Hear From You	10	prayer
		response
What A Fellowship	7	mission
Whisper Prayer In The Morning	2	devotion
Without Him, I Would Have	3	devotion
Nothing		
Worthy Is The Lord	11	opening
Worthy Of All Praise	6	procession
Yes, God Is Real	8	invitation
Yield Not To Temptation	10	introit
You Can't Beat God's Giving	8	offertory

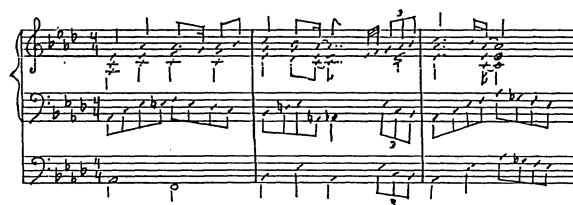
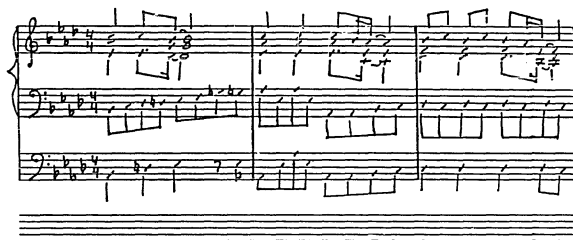
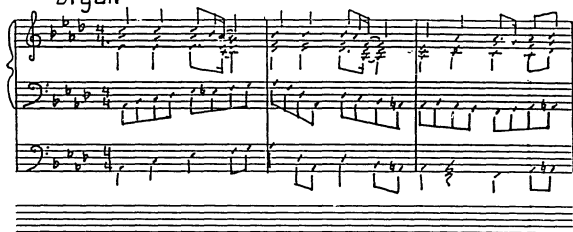
APPENDIX E

SELECTED KEYBOARD PERFORMANCE REALIZATIONS

Jazz/Blues Performance Style
("Leaning on the Everlasting Arms")

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organ

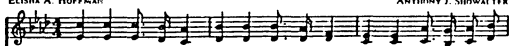


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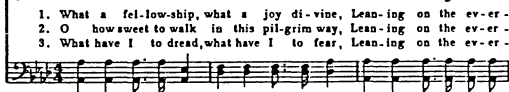

Leaning on the Everlasting Arms

ELISHA A. HOFFMAN

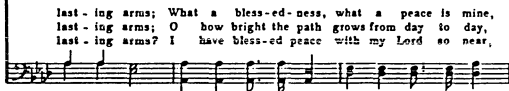
ANTHONY J. SHOWALTER



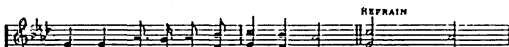
1. What a fel-low-ship, what a joy di-vine, Lean-ing on the ev-er -
 2. O how sweet to walk in this pil-grim way, Lean-ing on the ev-er -
 3. What have I to dread, what have I to fear, Lean-ing on the ev-er -

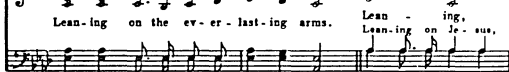
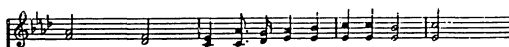
last - ing arms; What a bless-ed-ness, what a peace is mine,
 last - ing arms; O how bright the path grows from day to day,
 last - ing arms? I have bless-ed peace with my Lord so near,



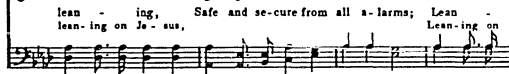

REFRAIN



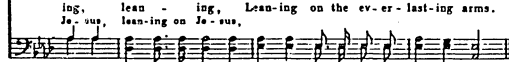
Lean-ing on the ev-er - last-ing arms. Lean - ing,
 Lean-ing on Je - sus,

lean - ing, Safe and se-cure from all a-larms; Lean -
 lean-ing on Je - sus, Lean-ing on

ing, lean - ing, Lean-ing on the ev-er - last-ing arms.
 Je - sus, lean-ing on Je - sus,

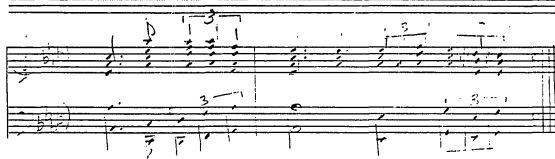


Organ

C⁹ E⁹ A_m⁷ C⁹ F_{ma}⁷

Classic Gospel Performance Style
("Pass Me Not")

136



THE BLUE AND WHITE - PIANO

FINE **CHORUS**

DU

SUGGESTED BASS
LINE INTERPRETATION:
FOR PIANO

①

②

Pass Me Not

FANNY J. CRISKY

WILLIAM H. DRANE

1. Pass me not, O gen - tle Sav - ior, Hear my hum - ble cry,
 2. Let me at a throne of mer - cy Find a sweet re - lief;
 3. Trust - ing on - ly in Thy mer - it, Would I seek Thy face;
 4. Thou the Spring of all my com - fort, More than life to me,

While on oth - ers Thou art call - ing, Do not pass me by.
 Kneel - ing there in deep con - tri - tion, Help my un - be - lief.
 Heal my wound - ed, bro - ken spir - it, Save me by Thy grace.
 Whom have I on earth be - side Thee? Whom in heav'n but Thee?

REFRAIN

Sav - ior, Sav - ior, Hear my hum - ble cry; While on

oth - ers Thou art call - ing, Do not pass me by.

Gospel Baroque Performance Style
 ("Psalm 8")

127

'PSALM 8 R. Smallwood

The musical score is written in a handwritten style. It begins with a piano introduction in G major, 4/4 time, consisting of two measures. The piano accompaniment continues throughout the piece, featuring a steady bass line and a more active treble line with chords and eighth notes. The vocal parts enter in the second measure. The lyrics are written below the vocal staves.

Vocal Parts:

- Soprano (Sop):** Oh Lord our Lord How excellent is thy name
- Alto (Alt):** Oh Lord our Lord How excellent is thy name
- Tenor (Tenor):** Oh Lord our Lord How excellent is thy name
- Bass (Bass):** Oh Lord our Lord How excellent is thy name

Lyrics:

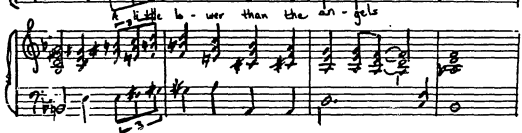
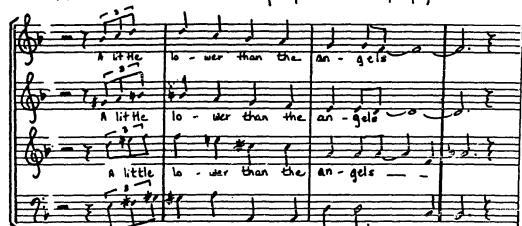
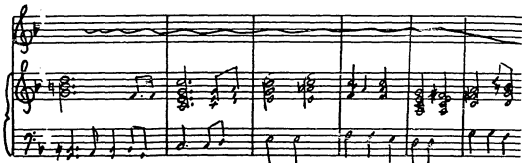
Oh Lord our Lord How excellent is thy name
 Oh Lord our Lord How excellent is thy name
 Oh Lord our Lord How excellent is thy name
 Oh Lord our Lord How excellent is thy name

Track 8 pg. 2

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "name. Oh Lord our Lord How". The piano part is in the bottom staff, featuring a simple harmonic accompaniment.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "ex-cel-lent is thy name In all the earth". The piano part is in the bottom staff, featuring a simple harmonic accompaniment. A handwritten note "(solo begins)" is written above the Soprano staff in the third measure.

Book 8 pp. 3



And let's crown him Glor-y And hon - or

And let's crown him Glor-y And hon - or

And let's crown him Glo-ry And hon - or

And let's crown him Glo-ry And hon - or

We glor-i-fy your name We magni-fy your name

We glor-i-fy your name We magni-fy your name

We glor-i-fy your name We magni-fy your name

We glor-i-fy your name We magni-fy your name

Instrumental Interlude

Oh -- Oh, Oh Lord our Lord How ex-cel-lent is thy

Oh -- Oh, Oh Lord our Lord How ex-cel-lent is thy

Oh -- Oh, Oh Lord our Lord How ex-cel-lent is thy

Lord our Lord How ex-cel-lent is thy

Psalm 8 ver. 6

107

Handwritten musical score for Psalm 8, verses 1-6. The score is written on four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is the piano accompaniment. The lyrics are: "name Oh Lord our Lord How". The music is in G major and 4/4 time. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

Handwritten musical score for Psalm 8, verses 7-10. The score is written on four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is the piano accompaniment. The lyrics are: "ex-cel-lent is thy name How ex-cel-lent is thy name". The music is in G major and 4/4 time. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

APPENDIX F
REGIONAL MAP OF NORTH CAROLINA

Figure 1
NORTH CAROLINA
REGIONAL MAP

